

The INLAND PRINTER

A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

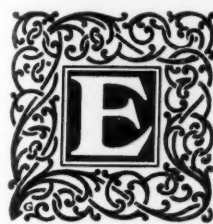
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ALUMINUM IN THE GRAPHIC ARTS.*

NO. I.—BY PROF. W. E. WOODBURY, F.R.P.S.



EVER since the invention of the art of lithography—that is, during almost a whole century—efforts have been made to find a handier material in place of the ponderous and fragile stone. Recently this want has made itself felt more and more, as, in consequence of the rapid printing process, and the large dimensions required therefor, large stones of good quality have become scarcer and more expensive in the quarries of Solenheimer—the only place where lithographic stones are found. Besides this, there is at all times, notwithstanding the minutest care, continual

with this metal trials have been made with polished and oxidized plates; and later, with such plates that had a coating on the surface similar to the matter on the surface of the lithographic stones. Polished and oxidized plates have not proven very successful, but with the coated plates, better results have been obtained. Notwithstanding the tremendous advantages of the zinc plates over stones, the former have had proportionately little practical use. The main reason for this is, that aside from the technical advantages which always appear with the use of the zinc plates, the average results cannot be compared with those when stones are used, if in the use of the latter the same care and attention are exercised. For this reason zinc is at present only used



FROM A DIRECT PRINT ON ALUMINUM.

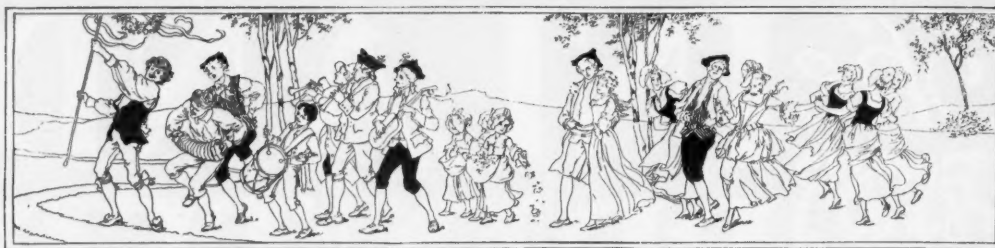
danger of breaking these stones during printing—sometimes through the slightest causes—which calamity entails considerable loss of time and labor, besides the original cost.

Among all metals—other materials never received any consideration—utilized as substitutes for stones, zinc has, until recently, shown the best results; and

in lithography for ordinary work requiring plates of large dimensions.

The question to the lithographer for a suitable substitute has recently been brought nearer to a solution, and that is by a process which consists mainly of the use of thin, more or less grained aluminum plates, in place of the lithographic stones and the different varieties of zinc plates. This process—of which Joseph

*Translated from *Das Atelier des Photographen*.



FROM A DIRECT PRINT ON ALUMINUM.

Scholz, of Mayence, is the inventor, which has been patented in all civilized countries (known to the profession by the name of "Algraphy: Algraphic Printing") and which can be utilized in the production of prints in the different lithographic manners, pen and crayon drawings, all kinds of reprinting, as well as for the different direct and indirect photographic copyings, the collotype, etc.—can with good reason be called one of the most important attainments of the modern time, in this branch of art.

Aluminum is in its physical qualities very similar to the lithographic stone, and therefore able to absorb and retain fatty substances, the same as the latter. Acids have very little effect on it, but it is affected by alkalies. The preparation of drawings, reprints—that is, copies made on aluminum—with fatty crayon or paint, is done with a solution containing phosphoric acid, or hydrofluoric acid, and thereby is formed a sufficiently strong deposit of insoluble aluminum salts to prevent the spreading of the fatty coloring matter. Permission to use this process is gladly given to everybody on the condition that plates are bought of J. Scholz.

The principal advantages in the use of aluminum plates are their indestructibility, their light specific weight—which is only about two per cent of that of the stones—and at last, their volume, the thickness of one plate being hardly 0.6 millimeters, so that one hundred aluminum plates will not occupy more space than a single stone of the same dimensions. A further advantage is found in the fact that aluminum plates can be made in any desired size, while the size of stones is limited to from 80 by 100 to 100 by 120 centimeters. For this reason, large prints, no matter how simple, had

to be reproduced on two or more stones and the copies pasted together. Copies from aluminum plates of extraordinary size, which are too large for the stone press, can always be made on copper-plate printing presses. All these facts produce a good many incalculable advantages, which, in a large business, result in a considerable reduction of running expenses.

The direct drawing with fatty crayon on aluminum plates—which, by the way, is done in the very same manner as on stone—has this advantage: that the material in the aluminum plate is absolutely uniform. This advantage is very obvious, inasmuch as for crayon work stones of hard quality are used, and these, as is well known, can very seldom be found in large sizes of uniform and pure matter, so that the plane of these stones very often shows three or four contrasting grades of color. The lithographer, who is not an expert, is therefore very liable to errors, especially in the production of light and delicate tones, and thereby the success of his whole work is very often jeopardized. It may further be mentioned that the handling and manipulation of these plates is tremendously facilitated, inasmuch as even the largest sizes can always readily be adjusted to a convenient position for drawing, and can, if desired, be put on an easel—while this would be out of the question with large stones, which sometimes weigh several hundred pounds.

This fact might prove an incentive for the lithographic profession to again return to artistic work, which of late has fallen off considerably. It is interesting to note that pencil drawings made on aluminum will readily accept color after preparation, and a limited number of copies can be made which will at the same time retain the characteristic of



FROM A CHROME-GELATIN PRINT ON ALUMINUM.

the pencil drawing. The duties of the pressman are considerably lightened by the use of these aluminum plates, for the simple reason that he has a uniform

chrome-gelatin paper, which method naturally entails great loss of precision.

Regierungsrat G. Fritz, vicedirektor der K. K. Hof und Staatsdruckerei in Vienna, last year worked out a process with which the direct copying of every autotype negative on stone can be done in an exceedingly simple manner. Regierungsrat Fritz explains this process of his in detail in the seventh edition of last year's "Das Atelier des Photographen," on page 109, "Direkte Uebertragung von Photolithographien in Raster und Strichmanier." This process has considerable advantages inasmuch as, apart from the simplification of the work, the clearness and distinctness of the lines or half-tones are superior in the direct transfer. The success of direct photo-lithographs is, however, largely dependent on exact copying, and it frequently happens that indistinct reproductions are made through the negatives not lying flat throughout. This trouble, of course, is more pronounced where large sizes are concerned, and with a negative of say 40 by 40 centimeters, it is almost impossible to make a good direct transfer for the simple reason that it is impossible to get stone and negative in uniform close contact.

In such cases the aluminum proves of invaluable service for the simple reason that, on account of its flexibility, it is an easy matter to get plate and negative in close contact throughout, no matter how large the size of the plate. With the use of these aluminum plates it is now possible to produce three-color prints, or any multi-colored reproductions that are required, which until recently has been impossible, on account of the absence of the proper material on which to successfully work.

(To be continued.)



FROM A CHALK DRAWING ON ALUMINUM.

matter to work upon at all times; and, if he understands his business, is very seldom confronted with the disagreeable trouble of having spoiled his work through either too strong or too weak application of the acid, which happens with the stone rather frequently, as the stone is generally composed of soft and hard matter in spots, which easily admits of the penetration of the fatty drawing substances. At any rate, this non-uniformity of the stone's surface necessitates more or less experimenting with each individual drawing.

The most pronounced points of superiority of the aluminum plates are: The ready printing ability of the plates, the easy acceptance and emission of coloring matter, the absolute clearness and distinctness of the drawing, while in the use of the zinc plates all these points mentioned are absent; and it is the "tone" principally—the removal of which, especially when light or multi-colored drawings were made, has always been very difficult, entailing great loss of time, and sometimes even impossible. For this reason the use of zinc—especially where artistic work is concerned—has in the long run been a failure.

These aluminum plates have an additional advantage when used for photo-mechanical reproductions, for direct copying, as well as for making collotype prints. Photo-lithographic reproductions of autotype negatives have, until recently, been done indirectly with the use of



FROM A LINE DRAWING ON ALUMINUM.



FROM A NEGATIVE PRINT ON ALUMINUM.

Written for THE INLAND PRINTER.

ELECTROTYPING—THE CONDUCTORS.

NO. XVI.—BY C. S. PARTRIDGE.

THE electrodes and all connections between the dynamo and the molds or anodes should be of copper and should be amply large to conduct without heating the strongest current practicable to use in the depositing process. It should be remembered that the generation of the electric current requires power, and that a portion of the power is always expended in overcoming resistance, and is, so far as its effect on the work is concerned, wasted. It is obvious, therefore, in the interest of economy, that due precaution should be observed to provide both in the conductors and in the bath a path of minimum resistance. A barrel of water would run out of an inch bunghole in a very few minutes, while it would take a tremendous pressure to force the same quantity of water in the same time through a gimlet hole. In the same way a current of several hundred amperes will flow readily through a large rod, when the attempt to force the same current through a small wire would result in overheating the wire and the dynamo, with a consequent waste of power. "The development of heat in the conductors or the solution is proportional to its resistance and is proportional to the square of the strength of the current. Hence, the development of heat will be the greater, the smaller the cross-section of the conductor and its conducting capacity are, and the larger the quantity of current which passes through it."

The size of the conducting rods required for electrotyping depends, therefore, on the quantity of current to be employed at one time, which may be estimated with sufficient accuracy by multiplying the area of the cathodes in square feet by the number of amperes required to deposit one square foot at the maximum practicable rate. Curiously enough there is a wide divergence of opinion among authorities as to the quantity of current which may be advantageously employed. V. Hübl gives the maximum as 36 amperes with an agitated solution. Sprague and Watt place the maximum at 37 amperes, while other writers claim that from 75 to 100 amperes may be employed. It is probable, however, that the latter estimates are made without considerations of economy. It would no doubt be possible to employ 100 amperes, but at a tremendous waste of power in overcoming the resistance due to polarization, which increases "at a rate approaching that of the square root of the current." It is probable that 50 amperes per square foot cannot be exceeded, if consideration be given to economical working.

Depositing vats vary in dimensions, and for that reason a conducting rod which would be of ample capacity in one case would be too small in another. Inasmuch as the difference in the cost between a small rod and a large one is inconsiderable, it is always wise to err on the side of safety. The text-books recommend a cross-sectional area in the conductor of one square inch for each 500 amperes, and in practice, rods

of this size have been found to be of ample capacity. The resistance of a conductor is proportional to its length as well as to its cross-sectional area, and this rule applied to electrotyping means that the dynamo should be located in the immediate neighborhood of the depositing vats. For the purpose of conducting the current, the cross rods, i. e., the rods from which the anodes and molds are suspended, do not usually require to be more than one-fifth the size of the main conductors, but inasmuch as it is their province to sustain the weight of the heavy anodes they should not be less than one-half inch in diameter.

Less trouble will be found in making good connections if the main conducting rods are rectangular in shape, as in that case the cross rods which rest upon them will have a larger area of contact surface, particularly if the ends are slightly flattened. If the main conductors are round, the ends of the cross rods should be not only flattened but curved to fit over the larger rods, and thus insure a good contact. The anodes are usually suspended in the solution by two copper hooks, which should be large enough to transmit the current without becoming sensibly heated, say three-eighths of an inch in diameter. These hooks, like the cross rods, should be flattened and curved in order to insure ample contact surface. Undoubtedly the best method of suspending the anodes is to drill and tap holes in the ends and screw the suspending hooks into them. This makes a perfect connection, and will remain as long as the anodes last.

It has been frequently noted that electrotypers do not always appreciate the importance of making good connections. It is of no avail to provide large conducting rods and cross rods if the conducting capacity of the rods is to be choked off at the point of connection, which is what occurs when one round rod is laid across another round rod. It should be plainly obvious that unless one or both of the rods are flattened where they come in contact, the area of the contact will be extremely limited compared with the area of the conductors on both sides of the contact. It is hardly necessary to say that all contact points should be kept clean and bright. A neglected rod will soon become corroded, and corrosion increases resistance and is a frequent cause of heat.

It should not be forgotten that the solution is a conductor of the current in the same sense that the rods are, and should be considered in that capacity as well as a dissolving medium. Pure sulphate of copper solution is an extremely poor conductor. The addition of sulphuric acid improves its conductivity, but under the most favorable conditions its resistance is several million times greater than copper. To reduce this resistance to a point where the solution will not become appreciably heated by the passage of a strong current it is necessary to provide an exceedingly large area of conducting fluid and to suspend the anodes and cathodes as near together as possible, say two to three inches apart. According to Joule's law, previously quoted, the development of the heat will be the greater the

smaller the cross-section of the conductor and its conducting capacity are, and the larger the quantity of current which passes through it. If, therefore, it is desired to employ a very strong current, the vats must be larger in proportion to the size of the anodes than would be necessary with a moderate current. It is safe to say that the cross-sectional area of the solution should be at least double the area of the anodes.

(To be continued.)

Written for THE INLAND PRINTER.

DRAWING FOR PRINTERS.*

PART II. NO. III.—BY ERNEST KNAUFFT.

(Editor of the *Art Student*, and Director of the Chautauqua Society of Fine Arts.)



HEADING DESIGN BY GEORG AURIOL.

From *La Revue Encyclopédique*.

LET us resume the consideration of some miscellaneous illustrations for the sake of investigating the different styles of design and the principles which underlie them. As we said in Chapter II, the French, who are the most ready to use simple designs printed on rough paper, also are experts in preparing with most exquisite workmanship most delicate designs. Let us

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Cover design, by Rivoire, for a summer number of *Paris Illustré*, the flowers printed in slate color, in half-tone; the portrait, of Mlle. Weber, a wood engraving, and the title, printed in black. The original 11½ by 15 inches.

take the cover of the *Paris Illustré*—you will see that here a half-tone and a wood engraving have been used, and that each is virtually a picture. The type of the title is very fine French old style (by fine we mean thin), and while, of course, the hair lines in the a and e are due to our great reduction of the cut, yet in the original these lines were very fine, and therefore by no means as well adapted to ordinary printing as the Grasset, Caspari (*Jugend*), and Stuck designs given last month. Yet I consider the present design an admirable one. But what are the facts in the case? The art editor, in getting up this design, had plenty of



BURNS STATUE.

By F. W. Pomeroy. Recently unveiled at Paisley. Half-tone from a half-tone from a photo, published in the *Magazine of Art*.

money at his disposal. The cover was of heavy calendered paper, the flowers were printed in half-tone in color, and the woman's portrait, printed in black, was beautifully engraved on wood, a very costly process. This single cover may have cost as much as the entire sixteen pages of the body of the weekly.

The heading of this chapter is by a French designer also, and is no less artistic than the realistic flowers on the *Paris Illustré* cover; but on account of its simplicity is far superior as a floral design for ordinary printing to the *Paris Illustré*, simply because it can be printed on cheap stock and can be cheaply and quickly reproduced. There ought to be no mistake, then, about the author's attitude in recommending one style of designing above another. He does so from a practical point of view.

A third example is found in the two Burns cuts. Surely, when I found the half-tone among the news

columns of an English art periodical I did not object to its realism; on the contrary, it gave me a very good idea of what the original was like. But think of the expense of having a half-tone made large enough for a poster! Also, how vague it would appear from across the street if the poster were in half-tone.

But, turning to the Hassall, see how admirably the artist has given us the impression of Burns, how well his design would appear from across the street,



POSTER DESIGN FOR THE BURNS EXHIBITION, GLASGOW.
By J. Hassall.

and how cheaply it could be reproduced. Therefore, what an excellent style his is as a guide for my printer readers.

Therefore, if our printer readers wish to make a cover design containing a portrait and flowers, we advise them not to follow the Rivoire — not for the reason that it is inartistic, but because it is too expensive for ordinary printing, and for cheap printing a poor imitation is abominable; while a design like the Caspari (*Jugend*) — see last chapter — where the portrait would be an outline and the lettering broad so it could be quickly read like the word “Jugend,” and in which the floral form should be decoratively treated like the dandelion design in the Grasset “Larousse,” or like the

Auriol above, would be just as pleasing to the eye, would print on the cheapest kind of stock, and would, therefore, appear to the critical and artistic design.

(To be continued.)

Written for THE INLAND PRINTER.

DISCRIMINATION IN THE USE OF WORDS.*

NO. XII.—BY F. HORACE TEALL.

IF strict consistency is ever necessary, it is imperatively so in writing about the use of words, especially when the writer expresses himself dogmatically. Intolerance arising from prejudice is a dangerous guide to usage in language, yet that is a prominent feature of many books, among them Richard Grant White's. In writing about the word “ill” Mr. White combined inconsistency and intolerance, with a ludicrous result. “For the use of ‘ill,’ an adverb,” he says, “as an adjective — thus, ‘an ill man’ — there is no defense and no excuse, except the contamination of bad example.” In referring to the use of “editorial” as a noun, he objects to the conversion of an adjective, “not signifying a quality, as ‘good’ or ‘ill,’ into a noun,” thus recognizing “ill” as an adjective. The etymological fact that the adverbial use of the word is of later origin than the adjectival use is a perfect defense, and so no excuse is needed; and in this case there is no bad example and no contamination, except that coming from Mr. White himself. There would be little need of this criticism if the practice which probably suggested the etymological error had not once been so common. Even now, though not so often as before, the mistake is made of using a hyphen between “ill” and a following noun, as in “ill-health,” “ill-nature,” “ill-temper,” etc. In every such term the words should be separated, for the very reason that “ill” is an adjective, regularly qualifying its noun. There is no more reason for compounding than there would be for writing “young-man,” “stupid-man,” “tall-man,” or any other joining that no one would think of.

We should remember that lexicographers are fallible, like other men, and that mere assertion in a dictionary does not place a statement beyond question. Too often this fact is not recognized. The latest dictionaries contain assertions about the use of the words “illness” and “sickness” which do not seem as credible as those in the older works. Funk & Wagnalls' Standard says: “There is now in England a tendency to restrict the words ‘sick’ and ‘sickness’ to nausea, and to hold ‘ill’ and ‘illness’ as the only proper words to use in a general sense. This distinction has received but a very limited acceptance in the United States, where ‘sick’ and ‘sickness’ have the earlier and wider usage.” The Century says: “Of late, English usage has tended to restrict ‘sick’ and ‘sickness’ to nausea, and American usage has followed it so far as to regard ‘illness’ as a rather more elegant and less definite term: beyond that it does not seem likely to go.” Webster's International notes the English tendency as “within the

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present century," and says nothing of American usage, although its predecessor, the Unabridged, said, "This practice is also gaining ground in America to some extent." Worcester's Dictionary speaks of a slight illness and severe sickness, a distinction not known by the present writer as made elsewhere; it also says that "ill" and "illness" are now much more used than formerly. In contrast with all these remarks about recent change, we find in Sheridan's Dictionary, published in 1789, "ill in the stomach" as a definition of "sick"; in Nuttall's Standard Dictionary (a current English work) we are told that "ill" means sick, "illness" means sickness, and that "sickness" means a state of being sick, illness. It seems a proper matter for regret that "ill" and "illness" are even as commonly used as they are instead of "sick" and "sickness," for they are used in so many other senses that it would be far better to keep the older words for disturbance of health. Even the English never use "ill" in compounds, but say "sick-bed," "sick-room," etc.

"Immediately" and "directly" are said to be British colloquialisms used for "as soon as," in such expressions as "immediately (or directly) he had done it, he went," etc. Even if it is true that they are frequent in British speech, they should not be so used by a careful speaker. Such use is not sanctioned by any authority, and is particularly objectionable because of its violent elision of a preposition. "Immediately after" or "directly after," however, is fully as good as "as soon as," though to many careful speakers either of them might seem stilted, and "just after" might be preferred. "Directly" seems better than "right away," but it may well be supposed that American colloquialism will continue its use of "right away."

Some writers, more especially reporters, misuse "inaugurate" and "inauguration" by applying them to a beginning of any sort of action. They properly apply only to formal or ceremonial action, especially in important connections. It is permissible to speak of inaugurating a new era, a reform, or a policy of action, but there is not the slightest justification for saying that anything and everything is inaugurated instead of begun.

The Boston *Herald* printed the following: "The New York *Sun* still insists that the expression 'in our midst' is all wrong, notwithstanding the usage of several eminent authors and the testimony to the contrary of such authorities as Dr. Noah Webster, Stormonth, and the Century Dictionary." The *Sun* had said the phrase was bad English—and it is—although several mentioned writers used it. The *Sun's* answer to the Boston writer was that no "eminent authors" were adduced, and this was followed by the question, "What is the use of trying to insert an idea into a dense Bostonian midst? Against stupidity even the gods fight in vain." Fitzedward Hall wrote to the *Nation*, New York, a defense of "in our midst," saying, as he had said before, that the phrase, with reference to analogical principles, was altogether irreproachable. Far from

authorizing the expression, as the Boston paper says it does, Webster's Dictionary says that it seems contrary to the genius of the language, as well as opposed to the practice of our best and most accurate writers, and should therefore be abandoned. No dictionary really says that the expression is a good one, though most dictionaries record the fact that it is much used. The matter seems hardly worth more discussion. It is sufficient to say that all doubt or dispute may well be avoided by using the unquestionable expression, "in the midst of us" (or you, them, etc.); and even better than "in the midst of" is "among." If you say that a person was among others, or that something occurred among or even in the midst of certain persons, your expression cannot possibly be challenged; we have seen that "in our (your, their) midst" has been, and that should be reason enough for preferring other phraseology.

Some writers say that "individual" is often most improperly used for "man" or "person." The use for a person is improper only when it means some particular one who has been mentioned, and it seems that in most of such cases a pronoun ("he" or "she") would be preferable to either of the three nouns. It is better to say that men or women do something, or that persons do, than that individuals do. It is better to speak in any general connection of persons than of individuals, though "individual" is rightly used to express mere unity in contrast with number or aggregation.

Objection has been made to the phrases "an inferior person" and "a superior person," with assertion that, while they are grammatical and perhaps idiomatic, they are not good rhetoric, and that it is doubtful whether in strictness they should ever be used, when denoting quality, in other than a comparative sense. This may be misleading to some readers, and it is only because of this possibility that it is noted here. As a matter of fact, the phrases simply could not be used in other than a comparative sense, since they must mean inferior or superior to other persons. They cannot denote anything but quality, though it may not be any particular quality. It would be very hard to prove that "they are not good rhetoric."

(To be continued.)

RELATIONS between publishers and authors were sometimes strained, even in the olden time. Especially was this apt to be the case in printing a dictionary, in which proof corrections must be many and therefore expensive. The length of time required to prepare such a work was as trying to the patience of the publisher as the remuneration was small to the author. For the seven years Dr. Samuel Johnson spent on the first English dictionary he received but \$7,500. When it was finally completed his publisher gave vent to his long-vexed feelings in this frank note: "Andrew Millar sends his compliments to Mr. Samuel Johnson, with the money for the last sheet of the dictionary, and thanks God he has done with him." The Doctor, who was noted for his quick repartee, immediately replied: "Samuel Johnson returns his compliments to Mr. Andrew Millar, and is very glad to find (as he does from his note) that Andrew Millar has the grace to thank God for anything."



AN ANXIOUS MOMENT.

Photo by J. H. Turbell, Asheville, North Carolina.



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A. H. McCULLIKIN, EDITOR.

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GEORGE E. LINCOLN, MANAGER.

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THE INLAND PRINTER is issued promptly on the first of each month and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through THE INLAND PRINTER should place such queries on separate sheets of paper, and not include them in business letters intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

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Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and twenty cents, or thirteen shillings two pence, per annum, in advance. Make foreign money orders payable to Henry O. Shepard. No foreign postage stamps or postal notes accepted, and no attention will be paid to postal-card requests for free samples.

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In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

THE INLAND PRINTER may be obtained at retail from, and subscriptions will be received by, all newsdealers and type foundries throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

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M. P. MCCOY, Phoenix Works, Phoenix Place, London, W. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Grimmer'scher Steinweg 3, Leipzig, Germany.
A. W. PENROSE & Co., 44 Rue Notre Dame des Champs, Paris, France.
JAMES G. MOSSON, Iwanowskaja No. 15, St. Petersburg, Russia.
JOHN DICKINSON & Co. (Limited), Cape Town and Johannesburg, South Africa.
RAITHBY, LAWRENCE & Co. (Limited), Queen street, Leicester, England, and 1 Imperial Buildings, Ludgate Circus, London, E. C., England.

EDITORIAL NOTES.

WHAT becomes of all the books of reference published? There are more binderies kept busy on encyclopedias, libraries of literature and such works than on any other line. The buying public cannot resist the allurements of twenty odd volumes delivered for \$2 down.

THE rivalry of the typesetting machines and the typecasting machines grows closer. Now comes the prospective competition of photo-lithography. When the inventive genius of the age is concentrated on the perfection of surface printing we may expect results fully as astonishing as the past decade has wrought in the printing trade.

AMERICAN manufacturers and others doing business with foreign houses seem to be guilty of negligence in sending mail to such customers insufficiently stamped. A well-known firm dealing in printing material in London writes to THE INLAND PRINTER protesting against the tax imposed on them by this neglect of their American correspondents. When it is understood that all letters not properly prepaid are surcharged to the extent of fivepence it will be evident that there is good ground for complaint.

THE cheapening of bookbinding is largely traceable to the department stores. They have made possible the publication of large lines of cloth, gilt top 12mos. These neatly bound volumes are retailed at from 25 to 50 cents; prices impossible to the legitimate book store. The book store is being driven out, as it must now confine its trade to copyright work and magazines. A large dry goods store in New York placed an order last fall for a million paper-covered novels, and duplicated it before the season closed.

JUST now binders are discussing their old grievance—the free storage of publisher's sheets—with the purpose in view of fixing a uniform rate, to be charged when sheets are stored over a certain time. As this is a question of simple common sense, some plan should be speedily decided upon. Many binders can tell of instances where, after storing sheets for a year, they have been taken from their place to be bound by a rival at a lower price. Publishers have long abused this privilege, until now it seems probable that some united action will be taken by the binders.

A FIRM of cigar box manufacturers in the West complain of the indifferent work of Western designers on lithographed and photo-process work, and claim that all meritorious work comes principally from New York. If artists had the same opportunities for study and advancement in the West as they have in New York and if their efforts met with adequate reward the distribution of first-class designers and illustrators

would be more even. As one artist expresses it: "The best designs will continue to be made where the best artists are, and they will congregate in the metropolitan cities, whether it be Paris, Vienna or New York."

"PRINT the reading matter blacker" is the cry that Mr. Thomas MacKellar says he would like to shout in the ear of almost every printer nowadays. Mr. Theo. L. De Vinne and the late Mr. Houghton, of Cambridge, Massachusetts, have also at times expressed strong views on the weakness of modern presswork. The letterpress is generally made subordinate to the half-tone. An adequate ink supply and distribution to meet the taste of connoisseurs in book printing in these days of profuse photo-mechanical engravings would prohibit the use of illustrations unless worked separate from the letterpress. The printer selecting a type of average strength of face to use with half-tone cuts is able to equalize the printing qualities of type and half-tone and obtain a result impossible to the one who gives no consideration to this necessary feature.

THE PARIS EXPOSITION OF 1900.

THE Commissioner-General for the United States to the Paris Exposition of 1900, Mr. Ferdinand W. Peck, is sending out copies of the translation of the Official Rules and Regulations and the Classifications of the Paris Exposition, accompanied by a circular in which he urges that the widest publicity be given the invitation which has been extended manufacturers and producers of this country to participate in the Exposition. Owing to the limited time still available in which to select and arrange the exhibits of the United States, it is the desire of the Commissioner-General that those contemplating making exhibits should act at once. Copies of the pamphlets above referred to, together with blank applications for space, will be promptly mailed those interested. It is to be hoped that all connected in any way with the graphic arts in America will at once plan to make exhibits that will be worthy of the genius and enterprise of this country. Inquiries addressed to Mr. Peck, at the Auditorium building, Chicago, or the Equitable building, New York, will have immediate attention.

PRINTING FACTORIES.

CHEAPENING production has made it necessary that the large printing houses should seek profit in quantity rather than in quality, though it must be confessed that the quality of the work turned out is astonishing value for the price. The time has gone past when a printing house can rely solely on its reputation for the superior excellence of its work. The class of customers who are willing to pay adequate prices for first-class work seems to be growing smaller and smaller. Only a short time ago it was not considered practical for a merchant to do his own printing, but an increasing number of our large business houses are running plants of their own, and such of them as have more than

adequate facilities canvass vigorously for outside work, their business connections giving them a substantial leverage. The retail book trade is now done largely by the dry goods houses, the "mammoth stores," whose orders run into the millions, and to fill such orders nothing short of the facilities of the large suburban printing factories can suffice. The printer who will not see the indications of the times and accept the inevitable will be forced to retire from business, by the ever-increasing wave of competition, or he will be swept into the vortex and become an employe where he was an employer.

THE TYPOGRAPHICAL UNION CONVENTION.

NO definite forecast can be made of all the matters that may come up for discussion and action at the convention of the Typographical Union in Syracuse, New York, in October, but the needs of the times would indicate that the problems of the care of the unemployed, out-of-work assessments, etc., will receive a large degree of attention. In this connection it is reported that the farming scheme of the New York union has proved to be a success approximately, and that some plan of extension may be considered. Louisville has submitted a plan of international out-of-work assessment, the defeat of which is asserted by some to be a foregone conclusion. The election of officers by the referendum has not proved as desirable as expected, being cumbersome and costly, with the disadvantage that the voters have little knowledge of the candidates, even by hearsay, in no way so adequate as the knowledge gained by personal contact by the various representatives of the unions under the old system. The referendum has also given to the large unions an undue preponderance, which the limitation to four delegates under the old system avoided. The result is that the large unions have nearly all the offices. Under these circumstances a vote to return to the old system may be expected, which will go to the referendum and doubtless be defeated.

The shorter workday will probably have consideration, pending to which more thorough organization methods will be urged with special regard to suburban towns. The advance of the International Union in taking into its membership writers, photo-engravers and type foundries will also have an important bearing on the short-hour discussion. An increase in the subscription price of the *Typographical Journal* to 50 cents per year will be urged, it is said, certainly a very modest sum for so well-conducted an organ, and there will be also an agitation to move the union headquarters to Chicago. The question of printer-machinists and machinist-printers will be gone over. This knotty problem of jurisdiction is complicated by the claims of the International Association of Machinists objecting to the International Typographical Union taking in linotype engineers. The opinion is held that the printers will eventually become sufficiently skilled to be competent to take care of the machines themselves; but it is safe to say

that employers will not be altogether content to allow expensive machinery the chance treatment of the printer-machinist. The effort of the engineers, however, to make a close organization of their class will probably result in some sort of compromise with the International Association of Machinists by the Typographical Union. All changes and new laws must go to the referendum. A large number of visitors is expected to attend the convention, and THE INLAND PRINTER tenders its best wishes that the occasion may be both profitable and enjoyable to all concerned.

AMERICAN AND OLD-WORLD APPRENTICESHIP.

A BOOKBINDER, of New York, takes issue with those who are wont to complain that the needs of the trade in the United States are neglected in the persons of the apprentices, and who maintain that the plan of apprentice education now common in the older countries and practiced here in the early part of the century is the most fit and proper for the greatest good to the greatest number. Only recently, at the banquet of the Booksellers' League, William Launder, in a carefully prepared address, complained bitterly of the scarcity of capable bookbinders, ascribing the cause to the short apprenticeship served by learners.

According to our correspondent it would seem that there was a little to be said against the European custom of binding a youth body and soul for a long term to a single master, no matter how cruel or incapable he may be; besides the possibility of being broken to an uncongenial trade. As it is, a youth is employed and retained strictly on his own merits, and after two weeks, or even less, it quickly develops whether his adopted craft is congenial and suited to his abilities or not. If his watchful employer sees that the boy is not grasping the trade in the proper spirit, he is landed in the street with a suddenness calculated to inspire a better energy in his next venture. The "Old Country" bookbinder is an all-round mechanic. You can start him in any part of the shop and he will finish his work with painstaking accuracy. But as a money-earner for the boss or at piecework for himself he is a failure. Our forwarder or finisher will beat him hands down, turning out twice the finished product in just as workmanlike a style. The "all-round" mechanic will take on any kind of a job—blank in board or cloth—doing his own edge gilding or marbling. But what is the value of his product at the end of the day? Just about the three shillings he earned in the old country.

No! It would seem that our present system was as fair to the employer and employe as possible. The lad is paid from the beginning for the value that he turns out, and as his dexterity increases his pay is advanced. If not, he looks for a more appreciative boss to give him the advance that his skill demands. On the other hand, if the learner develops incapacity he is promptly dismissed. As a result we have a high percentage of quick and dexterous mechanics, capable of earning a good wage for themselves and a profit for their employer.



TWO OF A KIND.

THE HISTORY OF ROLLERS.

As long ago as the year 1041, so history tells us, a Chinese blacksmith, Pi-Ching by name, made a paste of glutinous earth upon which he engraved separate characters. These he baked, making movable type of earthenware. Even to this day in China the impression is made by inking the type with a brush; a thin absorbent paper is then laid upon the face of the type and pressed lightly with a dry brush. We have now the first way by which ink was transmitted to type. How to avoid getting too much or too little on the brush was of course the great art and study. This way of taking an impression continued until about 1474, when pelt balls were introduced. If in "perfect" order these would do good work. They were made in the following way: A piece of strong-grain pelt or skin was selected, and from this the grease had to be entirely removed. It was then soaked fourteen or fifteen hours and afterward "curried" by drawing it across a post until every particle of dampness had gone. Then long treading by the feet followed. Wool was wrapped under the skin and the pelt was tightly placed over, but the great difficulty of getting it in order and the uncleanness of the operation led to the introduction, about 1807, by Mr. Maxwell, of Philadelphia, of the dressed sheepskins or "Skin Rollers," as they were called. But they, too, were abandoned, being found too heavy for the hand. About 1815 Mr. Fanshaw, of New York, introduced an improved roller made by wrapping a blanket some eight times around a piece of wood $3\frac{1}{2}$ inches in diameter, turned true, and with an iron spindle on each end. The skin was then tightly wound around the blanket and afterward nailed to the wooden end. It was in 1817, by the merest chance, in one of the potteries in Staffordshire, England, that the composition of glue and molasses first saw the light. This composition was used in the potteries for what are commonly called "dabbers." Mr. B. Foster, of Weybridge, England, was the first printer to apply this composition to letterpress printing; but even he did not understand its great usefulness. He merely spread it, when in a liquid state, upon a piece of canvas and then made a ball of it. This is the only way in which it differed from the pelt ball. The inventors of printing machinery were not quite so slow, however. About 1830 the composition was used as a coating on wooden cylinders; and here we have the first appliance for printing presses worthy the name of a "roller," without which printing machinery could never have reached the state of perfection it has attained today.



From painting by Z. von Suchbaldski.

THE DREAMER.

Correspondence

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

NEGLIGENT MAILING CLERKS.

To the Editor: LONDON, ENGLAND, July 9, 1898.

As you are aware, we have an extensive correspondence with American manufacturers, and we would like to point out a grievance. Invariably they omit to sufficiently stamp their letters. Consequently all such letters are surcharged at this end to the extent of 5d. In this way we have had to pay as much as 5s. on one mail's letters. This in time becomes a tax—a serious tax—and we feel certain the American manufacturer would desire to have his attention drawn to these difficulties of his postal arrangements, which undoubtedly arise from want of knowledge on the part of his postal clerk.

American manufacturers do not seem to realize the difference in cost between inland and foreign postage.

JOHN HADDON & Co.

ABOLISH THE OUT-OF-WORK FUND.

To the Editor: NEW YORK, August 2, 1898.

This fund was created to provide in part for those who had been relegated by the machines. The period of transition has passed. As a native, I say, without fear of contradiction, that there are no more men out of work and showing up at the union rooms than there were ten years ago. During the months of June, July and August, the out-of-work relief is a good thing, but to continue it during the balance of the year is, in my opinion, unnecessary.

Mr. Editor, did you ever notice the absence of levity in the boys at the rooms? A hearty laugh is as great a rarity as a cool breeze, and the boys look as solemn as undertakers when they fall in line for their weekly stipend. Is it because, according to Voltaire, "Hunger digs a pit in the heart of a man and fills it with hatred"? Or is it because they are not acquainted with the Japanese proverb: "If you do not get along in the world, look for the cause in yourself"? Or, again, is it because they are unmindful of the gracious admonition of the gentle Saviour: "Ask, and ye shall receive; seek, and ye shall find; knock, and it shall be opened unto you"?

H. J. BENEDICT.

COMMENDATION FROM AUSTRALIA.

To the Editor: WELLINGTON, N. Z., June 10, 1898.

Shall I add one more to the congratulations on your original and appropriate cover design for March? It was an excellent idea, and admirably carried out. Truth to say, many of the cover designs of trade periodicals, since you set the fashion of a monthly change, have had little to recommend them—in some I have looked in vain for beauty or fitness. You have this time made a record which you will find it difficult to beat.

I welcome my friend, Mr. William E. Loy, with his new series of articles on a neglected tribe of artists. In my large manuscript book of remembrance I have already drawn largely from his facts, and have, moreover, been able to annotate valued specimen books with the names of the engravers of many faces. Mr. Loy's articles, evidently the result of much labor and research, will be as valuable as they are interesting.

Is there any book more suggestive than a good trade journal? I know of none. Even the little squabbles between rival theorists—when they do not become too personal—are instructive. Especially so are the discussions on points of grammar. I suppose it is the experience of most people who write largely—I know it has been mine—to suddenly awake to the fact that they have been habitually and unthinkingly using some solecism of expression which is thenceforth shunned and abhorred. Mr. Horace Teall is doing very valuable service in your paper in the grammatical field, and young writers especially will benefit by his labors. He has had one privilege which I feel almost inclined to envy.

What a priceless boon it must be to a proofreader to read entirely through a great dictionary! To have brought directly and prominently before him, in a systematic manner, every possible question of style! This, in itself, apart from the vast fund of incidental information acquired, amounts to a liberal education. And this has been Mr. Teall's privilege.

R. COUPLAND HARDING.

NOTES FROM BERMUDA.

To the Editor: HAMILTON, BERMUDA, July 8, 1898.

While in New York a few weeks since, talking with Mr. George E. Lincoln, he suggested that I write a few notes on the craft in Bermuda, for the readers of THE INLAND PRINTER.

Bermuda is a small group in the Atlantic Ocean, consisting of six large and a number of small islands, about seven hundred miles from New York, and a little less from Cape Hatteras in North Carolina, which is the nearest point of land. A great many persons look upon Bermuda as one of the West Indian islands, but it is as near Long Island, New York, as to the West Indies. Bermuda was settled in 1612, and is the oldest British colony; it is now one of Great Britain's strongest military and naval stations, with a garrison of two thousand men, and the winter station of the North American fleet.

During the tourist season, from December to May, we have quite a number of visitors from the United States and Canada. There are two large hotels, and several smaller hotels and boarding houses.

There are nineteen square miles in the group, with a population of 15,000, consequently business of all kinds is limited; the volume of trade in a year for the whole group would hardly come up to the amount that some of the large firms in New York or Chicago do in a month.

Bermuda is a farming community, dependent upon the sale of their crops, principally potatoes and onions; if they bring good prices, business is good; low prices, the reverse. Another source of income is money spent by the army and navy and the visitors.

There are two towns on the islands; at the eastern end, St. George, the ancient capital, which, during the civil war in the United States, was a port of call for blockade runners; in the center, Hamilton, the capital city and principal port.

The printing offices, of which there are five, are situated in the city of Hamilton; four of them are newspaper offices: the *Royal Gazette* and *People's Journal*, weekly; *Colonist*, semi-weekly; *Advertiser*, monthly, principally for the Volunteer Corps orders. J. J. Bushell is a job printer. J. D. & F. R. Bell, of which firm the writer is a member, are general jobbers, a specialty being half-tone work.

The amount of printing done in Bermuda is small. A business man here will only use about one-third the printed matter as one doing the same amount of business in any place in the United States. There are a great many, also, who do not think it necessary to have printed bill and letter heads, because their father or the man they worked for thirty years ago did not use them.

Quite a number send to the United States or England and have their work done; they get prices from abroad for 5,000 or

10,000, and then come to the printers here and ask price for printing 500 or 1,000. When we quote, they say, "I can get them for so much, your price is too high," so they send away and get 5,000, when we could do that number for about the same price, although we have to pay freight and duty on type and everything we import.

I noticed in *THE INLAND PRINTER* a short time since an article about printers' wages in England. Here in Bermuda a foreman's wages are 40s., or \$9.60, and one or two journeymen receive the same; one man, I have heard, is paid 60s., or \$14.40. An ordinary journeyman, both newspaper and job, is paid from 24s. to 30s., or \$5.76 to \$7.20 per week of fifty-four hours.

We have no typesetting machines yet; I hardly think they would pay, as the population of the place is small, and the amount of work to be done on one limited. There are no power printers. The *Gazette* and *Colonist* are printed on cylinders of British manufacture, run by hand, and the *People's Journal* on a Washington hand press. JOHN D. BELL.

THE EMPLOYING PRINTER.

CONDUCTED BY CADILLAC.

This department is published in the interests of the employing printers' organizations. Brief letters upon subjects of interest to employers, and the doings of master printers' societies are especially welcome.

THE CHICAGO STEREOTYPERS' STRIKE AND THE VALUE OF CONTRACTS WITH LABOR UNIONS.

A great variety of lessons have been drawn from the recent futile attempt of the Chicago Stereotypers' Union to compel a large increase in the wages of its members by taking advantage of the supposed necessities of the newspaper publishers, but there is one phase of the situation that should commend itself to all employing printers. I refer to the loyalty of the Typographical Union to its contract with the publishers. Only those who have held active membership in the Typographical Union can realize the extent of the temptation it would be for the printers to forsake the obligation they owed their employers and throw their entire influence to the stereotypers. That the demands made by the stereotypers were altogether without reason does not alter this phase of the case, since it is an axiom with the unions that the demands of the one are the concern of all, and the reasonableness of the demand is never inquired into by the organization whose sympathetic aid is requested. As a rule, the unions act on the theory that "we must give our assistance to our striking brother today, since tomorrow we are likely to need his."

That the Chicago Typographical Union refused to strike out of sympathy with the stereotypers, and instead chose to stand by their obligations to their employers, is a matter for congratulations to all concerned. It teaches the employer that a contract with the union is as sacred and binding an obligation as a contract between two individuals or two corporations, and that the unions can be depended upon to fulfill their part, no matter what the temptation may be for them to do otherwise.

Frequently through these columns I have urged the contract, or agreement, between the employing printers and the unions, as the best means of avoiding strikes, boycotts and kindred difficulties which raise their heads at frequent intervals to play havoc with trade conditions. A solution of the shorter workday problem can be achieved in no better way. Let the employing printers of our cities get together and unite in the manner shown by the publishers of Chicago. Let them decide upon what hour-basis they can successfully conduct their business, taking into consideration the tendency of near-by competition and other trade factors. Then let them open negotiations with the unions, and it will be an easy matter to arrive at a mutual understanding to form the basis for a contract or agreement of five years', or longer, duration.

Then it would no longer be necessary to go it blind when bidding on a contract extending over a long period. The employer may know to a certainty what the item of labor will

cost him in fulfilling his contract. He can rest assured that no strike or lockout will occur during the set period to harrow his soul and bring the wrath of his customers down upon his innocent head.

The Chicago incident affords a timely example of the benefits of such contracts and the degree of reliance which can be placed upon the unions entering into them. Without their contract with the printers, the Chicago publishers would have found themselves entirely at the mercy of their employees, for no one doubts that it was the contract alone which prevented the stereotypers' strike from becoming general throughout all the mechanical departments of the Chicago dailies. That the publishers still might have won is not to be gainsaid, yet victory would have been purchased at a dear price.

The attitude of the Chicago Typographical Union has won the organization unbounded credit. As the *Chicago Journal* remarks: "It is what might have been expected of intelligent, level-headed, honorable workmen, who are competent to manage their own affairs, and who have never yet allowed themselves to be bulldozed by walking delegates or labor demagogues. They are the men who can be trusted in an emergency. They believe in the binding force of contracts, and as a consequence the relations between them and the publishers are harmonious. Trades unions in this country may learn something to their profit by studying the recent action of the Chicago Typographical Union."

LABOR'S WORST ENEMIES.

"They are not capitalists and employers," says the *Detroit Free Press*, "for they realize and respect the right of workingmen to affiliate for self-improvement, for the promotion of their welfare, and for mutual protection, and are ready to treat with their authorized representatives."

"They are not the interpreters and enforcers of the laws, for when they are arrayed in seeming hostility to organized labor, it is as much to protect workingmen from the consequences of their own folly and passions as to conserve the good of society generally."

"They are not the rich and fortunate, for they must serve labor in a way and share their resources with it."

"They are not the proponents of any particular economic or fiscal doctrine, for any legislation that is inimical to the great industrial army of the country will not endure."

"No, none of these can be classified among the worst enemies of organized labor. Its worst enemies are its misguided, ignorant, vicious or overreaching leaders — men who are too weak or unworthy, too shallow or too sordid to be safe counselors for honest, industrious, well-intentioned workingmen. Not all of the organizers and advisers of union crafts and trades are men of these types, fortunately, but unionism has too many of them, and too often they are tyrannical, coercive and pestilential for the good of the cause of organized labor or the success of its purposes."

PRINTING IN PRISONS.

The baneful effects of the law enacted by the recent session of the New York legislature, requiring that all printing for the public institutions of the State be done at the prisons, are beginning to be felt by the master printers there, and it is not unlikely that a strenuous effort will be put forth at the next session of the legislature to secure a modification of the enactment. The way the present law works is shown in a brief correspondence between Messrs. Johnston & Peck, the well-known printers of Newburgh, and Mr. H. E. Allison, superintendent of the Matteawan State Hospital at Fishkill Landing.

Messrs. Johnston & Peck, having printed the annual report of the hospital on a number of occasions, sent an inquiry to the superintendent in regard to the work for the current year. The superintendent replied:

"Our report as printed last year was quite satisfactory to us, and were we in a position to do so, we should be glad to have you quote us figures on the work this year. The law at

present, however, requires that all printing for public institutions of the State be done at the prisons, and in compliance with the statute our annual report is now being printed at Sing Sing, and such other printing as we have to do is necessarily sent there."

It was supposed by the framers of the law referred to that it would intrench upon the business of the printers of the State to a very limited extent. I shall be glad to hear from any master printer of New York as to the workings of the statute.

ACKNOWLEDGES THE CORN.

The San Francisco correspondent of the *Typographical Journal* acknowledges that the employes came out second best in their recent controversy with the employing printers of that city, just as I predicted would be the result when the strike was inaugurated. I reproduce the brief letter of the San Francisco correspondent, in the hope that it may serve as a deterrent to unions in other cities which may be contemplating an attempt to force the shorter workday by a strike. He says:

"The strike inaugurated in this city on April 4 by the allied printing trades in an effort to secure a nine-hour workday has now passed into history—history that is destined to

subsequent assignment of "John F. Eby; of Detroit." The similarity in names has caused some people to confuse the two concerns, which had no connection whatever.

THE Methodist Book Concern is projecting a new printing office in New York. The building will be at 4 West Twentieth street. Its dimensions will be 25 by 91 feet, and its cost \$50,000.

THE Troy Typothetae has elected officers for the ensuing year as follows: President, A. Meekin; vice-president, H. Russell; treasurer, T. J. Hurley; secretary, S. Giles. Executive committee—H. Stowell, E. H. Foster and J. W. Smith.

THE "Chicago plan" is said to be meeting with immense approval with the newspaper publishers throughout the country. Threatened strikes in newspaper offices have been robbed of half their terror by the fearless example set by the Chicago publishers.

A CORRESPONDENT in Washington, D. C., wants to secure a model set of "rules for the government of the conduct of employes" in printing offices. All employing printers who believe they have a perfect set of rules are invited to send copies of the same to this department, in care of THE INLAND PRINTER.

THE newly elected officers of the Nashville Typothetae are: President, James H. Bruce; treasurer, R. P. Webb; secretary, Albert B. Tavel. Secretary Tavel writes THE INLAND PRINTER that the printing business in Nashville may be said to be flourishing, and that the employers are praying that nothing may interfere with the flow of prosperity coming their way.

THE ARTISAN.

CONDUCTED BY AUG. M'CRAITH.

The purpose of this department is to give a fair consideration to the conditions in the printing trade which weigh upon the interests of the artisan, with notes and comments on relevant topics.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

Bulletin de L'Imprimerie (monthly). 7 Rue Suger, Paris, France.

Typographical Journal (semi-monthly), 25 cents a year. J. W. Bramwood, DeSoto block, Indianapolis, Ind.

The American Pressman (monthly), \$1 a year; 10 cents a copy. Theodore F. Galoskowsky, 4222 Cottage avenue, St. Louis, Missouri.

Australian Typographical Journal (monthly), 75 cents per year. 487 Collins street, West Melbourne, Australia.

Scottish Typographical Circular (monthly), 1s. per year. The Scottish Typographical Association. Address William Fyfe, 17 Dear street, Park street, Edinburgh, Scotland.

SOCIALISM.

Arthur Wilson, of Battle Creek, Michigan, writes us: "With much pleasure and instruction I read your articles in THE INLAND PRINTER. Would you favor me by giving me the name and address of a good paper devoted to 'Socialism'? Also two or three good books on same subject." Before one can answer, it is in order to ask, What kind of socialism? For, according to popular definition, there are two. One, authoritarian, compulsory, in which it is proposed to give the government a monopoly of industry, all to be its employes, patrons and subjects, in which competition and the wage system would be abolished, and in which, it is said, all fruits of labor would be held and enjoyed in common, assuming that each would contribute his labors according to general rules prescribed by the majority. What should be done with refractory subjects is not stated, excepting generally that they who refused to abide and work accordingly should not share. It appears to be taken for granted that the arrangement would work so well that it is unnecessary to discuss this feature. The other is voluntary, in which no monopolies would be permitted, not excepting the government, which is itself a monopoly, in which competition would be recognized as a cardinal principle, and out of which association, coöperation and order would be expected to ensue. The former is state socialism; the latter is socialism. As a matter of fact, the word socialism admits of



Photo by F. E. Foster, Iowa Falls, Iowa.

BOYHOOD'S AUTOGRAPH.

remain fresh in the memory of many men, and henceforth 'the Maine' will not be the only thing they can remember. We have met the enemy, and we are 'his'n.' After a bitter struggle, in which the typographical union alone expended over \$14,000, the ten-hour day is again a hideous reality. During the progress of the strike an assessment of fifteen per cent was levied upon all earnings, and by this method over \$9,000 was secured; the sum of \$3,000 was borrowed from the International, and a little over \$1,700 was received through generous contributions from sister organizations. All of this money has been used. We are somewhat disfigured, but our post office address remains the same."

NOTES.

JOHN F. EBY & Co., printers, binders and engravers, at 65 to 67 Congress street West, Detroit, wish their friends to know that they were in nowise involved in the burning-out and

no qualification, such as the prefixes "state" and "voluntary." If it be compulsory, it cannot be social; for sociability, like love, is not a subject for foreign interference. As it must, then, be voluntary, it is, of course, superfluous to use that word. When we use or hear the term "state socialism," we should remember that it is a sectarian distinction, and what is meant is governmentalism *ad infinitum*, industrially. Doubtless it is this latter of which our correspondent inquires. The *Coming Nation*, of Ruskin, Tennessee, or the *Twentieth Century*, New York, will be glad to give information as to books.

Modern lexicographers are frequently quoted by the state socialists, such as the *Encyclopedia Britannica*: "The ethics of socialism are identical with the ethics of Christianity." As to this latter, the same can be said of any other reform movement, such as trade-unionism or prohibition; or it can be said of the common law. The definition does not imply that the ethics of state socialism can be reduced to practice by its formula any more than have those of Christianity, which close on to two thousand years ago said: "Thou shalt not steal," and backed it up with threats of torture or loss of eternal bliss, and yet has not succeeded in circumventing man's cupidity. Ethics in itself is the science of morals, and morals are established by opinions that are quite often wrong. What is moral marital law in one State is criminal in another. Word compilers themselves frequently derive their definitions from hearsay. You will find no such distinction in the dictionaries as is here given between socialism and state socialism, yet all must admit that socialism cannot be authoritarian. If a number of printers freely coöperate in establishing a printing office they are socialistic, but if the state steps in with the dictum: "I will possess your capital and machinery and divide the proceeds between us," that can hardly be called social, but rather the action of a despot.

State socialists again quote department stores in evidence of their doctrine. They overlook the fact that such are voluntary combinations and practice competition fully—two elements that are rigidly barred in their Utopia. They denounce the wage system and are indifferent to the currency question, while they propose a fiat money in the form of checks, orders, tickets or ledger entries (not clearly defined) for services rendered, or exchanges made, which plan in itself would be as much a currency-wage system as is that which now causes such a war of words. They denounce with emphasis the private ownership of machinery, forgetting that machinery is continually wearing out and that it is the monopoly of the raw material which replaces it, along with the patent laws, that causes inequality and ousts the laborers.

The postal system is also cited as an example of the new order. Twelve millions, I believe, was last year's deficiency, and the question arises, if all industry—printing, farming, tailoring, shoemaking—is to be placed in the control of the state and run at a loss, from whence will the grand total of deficiencies be derived? The most difficult part of letter carrying is done by private railways and ships; the balance requires not more skill than street sweeping and but a trifle more intelligence. A distributor must know the alphabet, a carrier how to put one foot before the other when he walks, and the chiefs and superintendents how to pay political assessments with good grace and shout for the glorious institutions of this republic at every opportunity. Competency must necessarily be a secondary consideration when position depends upon vote getting, which requires such rare qualities as hand shaking, sail trimming, glory hunting, word jugglery and dispensation of pap. It is begging the question to say that all this would be dispelled in the new order with the abolition of the desire for wealth, then supposed to be as abundant as matches; for the desire for power and fame—such as we now see on the part of wealthy fathers who would make captains and colonels of their obscure sons, or again in the breast expansion or swaggering exhibitions of many in the ranks, dignified as love of country by some newspapers and stay-at-home propertyholders—super-

sedes the desire for wealth itself. To gratify such craving a sacrifice would even be made of the time-honored advice of a Washington or Monroe in a glory-generating campaign of conquest. For the same reason men go in high hats and women in fine feathers to be an inch above their neighbors. We find the same desire in the studied effects of the state socialist orators, who, gradually leading up to a climax, fall back to receive the gratifying, soul-inspiring and hair-lifting applause of the multitude. And no sooner do they leave the destructive and enter the constructive stage of their propaganda than dissension arises, as we saw recently in the split of the Social Democratic convention in Chicago, or again in the tumult at the international congress held in London a few years ago.

If industry is to be dominated by such influences, if competency is to be sacrificed to the vote-getting qualities of the captains of industry, as well as the generals, colonels, lieutenants, sergeants and sutlers; if the baking of bread is to be placed in the hands of a bureau of politicians, the culture of beets or the making of soup and sandwiches in control of others, all to act under the direction of a Congress composed of such elements as our present scholastic advisers, of differing men who can possess no practical general knowledge of the subjects upon which they pass, the immensity of which makes such knowledge impossible, whose chief consideration would be the first law of nature—self-preservation or the maintenance of their honorable jobs by jobbery—is it not reasonable to suppose that industry would suffer and lag; that bridges would be made, as the French engineer who blocked a river said, to go over, not to pass under, and that the promised abundance of wealth and era of good nature would go up in a pipe dream?

In answer to which we are told the majority will rule. Yet reformers, if any, ought to know that to educate the majority on one subject alone, not a thousand, and then get an impartial verdict, is a superhuman task. If they are to be enlightened on finance, the tariff debate must be side-tracked, and now both finance and tariff may be laid on the table in the discussion of war issues. Politicians are smart enough to know that the compact majority may be led by the waving of a flag, but that it takes a mailed fist to reach its brains. Majorities do not lead; like sheep they follow the leader—sometimes into a swamp. The true sphere of the majority is not to rule, but to prevent it. The later-day view, however, appears to be that if the majority is not divine, it is at least without limit. To thus extend the ruling practice to all industrial affairs, and so dominate one's private life—for all happiness is based on industrial liberty—is a gross perversion of power surpassable only by the ring-nosed denizen of the cave and dugout.

A RIDICULOUS law known as the "Phillips Bill" has been enacted by Congress and signed by the President. An industrial commission, composed of five senators, five congressmen and nine others, representing various industries, is to be appointed by the President. The nine members will get salaries amounting to \$32,400 a year. The commission will investigate and report the industrial problem and endeavor to establish harmony between capital and labor. It is to be in existence two years. There may be some who think it a sign of progress that Congress could be induced to inquire through such a commission if there is such a thing as an industrial problem, something which is now generally admitted. It is a sort of official indorsement of the fact, but it will prove rather expensive and labor will foot the bills. There will, of course, be trips of investigation over the country, and one or two abroad, to see what the problem feeds on in the slums of Paris, London and elsewhere, resulting in more statistics, giving the age, color, habits and antecedents of the unfortunates in minute detail; but the hotel bills, champagne and side-door events can be conveniently lumped under the head of incidentals. We will have public hearings in the large cities, and all the world-movers will flock to give advice on temperance, socialism, single tax, trade-unionism, populism, goldism, silverism, colonization,

land monopoly, and so on, nearly all of which are subjects of wide discussion and political campaigns already. It will be then necessary for the commission to read up, and they will find a mass of literature on the subject from the time of Confucius. Of course, it will be impossible to cover the world's knowledge in two years, and the commission must have more time, and salary. In two years we may expect a report on progress, that there is an industrial problem—otherwise the commission would have no reason to be—and the necessity for investigation will be more urgent than ever. As the present agitation proceeds and the people are about ready to agree upon some offshoot, like municipalization or immigration restriction, be it erroneous or otherwise, the commission will report in favor of it and be commended accordingly. On genuine reform, however, it will not be very strong, and should any one of its members have an idea he will, no doubt, be considered a crank by all the others, until his idea becomes popular. The commission will be none the less important, nevertheless. The mere cloak of officialdom will be sufficient to inspire faith, and "from faith, her darling, miracle hath sprung." Hence we may possibly, as time passes, see our commission assume the rôle of an Academy Besançon, to which it will be necessary for one to submit his opinions before they can be tolerated in respectable society. After the problem is solved we may expect a unanimous report.

NEW YORK UNION'S farm is progressing and the "farmers" are waiting patiently for the crops to ripen, which they are doing nicely. The wet weather delayed the planting and set the work back generally. Following is a leaf from one of the men's diary:

May 4.—Fine day; we worked about six hours learning how to cut [seed] potatoes, dig holes to put them in and hoe the dirt over them; done very well; very sore all over; grub on the bum. 5.—Same as first day, except that we know all about it. 6.—Only worked three hours; rain prevented us from doing more; grub on the bum. 7.—Rain again; no work. End of first week. All hands pretty stiff.

SECOND WEEK.

May 9.—Rain again; no work. 10.—Ground heavy; hard to work, but put in about eight hours; grub on the bum. 11.—Worked four hours; had to stop on account of rain; grub —. 12.—No work; rain. 13.—Ditto; very much discouraged. 14.—Fine weather; worked about eight hours; begin to feel pretty good.

THIRD WEEK.

May 16.—Raining very heavy; could not go out to work; more discouragement. 17.—Fine day, but had to give the sun and wind a chance to dry the ground up. 18.—Ground hard to work, but stuck to it for about nine hours. 19.—Started to work, but had to quit on account of rain; resumed work in afternoon; worked about four hours. 20.—No work on account of wet ground. 21.—Worked hard all day to try and finish up, which we did about 7 P.M.

One acre. Very weary of the grub.

NOTES.

THE I. T. U. comprises 375 local unions.
THE allied printing trade councils now number 51.
CAMDEN (N. J.) union inaugurated nine hours July 1.
LANSING (Mich.) union has adopted the nine-hour day.
THE Childs-Drexel Home contains over eighty inmates.
THERE are 12,000 women trade-unionists in Great Britain.
Harper's Weekly has increased 60,000 since the war started.
TOPEKA union will send W. S. Bush as delegate to Syracuse.
THE Dominion Trades Congress will be held in Winnipeg in September.
ST. LOUIS union is running a one per cent assessment for nine hours.
THE assessment of New York union for the shorter work-day realized \$6,500.
GALVESTON union has decided to raise a shorter-workday fund of \$5 per capita.

BERNARD SHAW, the London state socialist and dramatic critic, who married a fortune not long ago, now rides about in

coupés and dog carts, much to the consternation of the "collectivity."

THE Allied Printing Trades of New York State will convene in Syracuse in October.

BOSTON union will coöperate with New York in securing nine hours in the East.

THE American Federation of Labor will convene in Kansas City, Missouri, in December.

THE officers of the Western Labor Union, the new Western federation of labor, report rapid progress.

TEN thousand dollars was voted the striking Welsh miners by the Coöperative Wholesale Society of Manchester.

MINNEAPOLIS union has signed a five-year contract with the *Journal, Tribune* and *Times*. The *Tribune* was an open office.

FOREMAN HUGH CURRY, formerly of the Brooklyn *Citizen*, now presides over the composing room of the Brooklyn *Eagle*.

DONOHUE & HENNEBERRY, Chicago, are getting quite a drubbing by the labor press on account of their trouble with the printers.

KANSAS CITY (Mo.) union has elected John C. Aide, president; Ed Disney, secretary; and L. E. Smith and C. B. Mundorff, delegates.

ALEXANDER H. SMITH has been elected president of Detroit union and Mark H. Marsh, secretary. Delegates: Daniel Black, R. W. Hamilton.

FIRST Vice-President Loomis, of the pressmen, is touring and organizing the Northwestern States and Canada preparatory to inaugurating the nine-hour day.

ST. LOUIS TYPOGRAPHICAL UNION has elected the following delegates to the Syracuse convention, in October: Edward Springmeyer, Louis F. Fuchs, J. D. Canan.

WALTER A. WYCKOFF, the Princeton graduate who wrote up the lot of labor from a self-inflicted experience, has been appointed Professor of Economics at Princeton.

A RECENT decision of Judge De Haven upholds the national eight-hour law in the case of certain contractors who violated it on the new post office at San Francisco.

SECRETARY BRAMWOOD, of the International, spent a few days in New York on his way back from Syracuse, where he had been making arrangements for the convention of October next.

GEORGE SCHUMM, compositor, Ginn & Co., Cambridge, Massachusetts, will soon publish an abbreviated translation from the German of "Max Stirner, His Life and Works," issued four months ago.

KANSAS CITY INDUSTRIAL COUNCIL has adopted resolutions denouncing the Labor Day souvenir fakers. The labor movement has suffered more than any other from the souvenir faker, and advertisers have been victimized accordingly.

THE poorly paid woodworkers of Oshkosh seem to be having more than their share of trouble. One of them has been clubbed to death and the militia called in to suppress their strike, which, however, failed in the attempt, many of the soldiers expressing sympathy.

HORACE D. EVERETT, of Everett Brothers, printers, Boston, has invented a tympan that will obviate making ready on presses. Specimens of half-tone work were recently shown in New York. A company has been formed with \$1,000,000 capital and the device patented.

JOSEPH L. GASPER, Indianapolis, is a shining example of "how to get out of the business." He is now general agent of the New England Life Insurance Company, of that State, with a salary much larger than can be had anywhere in the printing shop, and in possession of an agency that will net him up in the thousands at any time. He recently toured the East.

HENRY GEORGE, JR., writes from London: "Two hundred and sixty town councils and other local authorities in Great



Photo by Stanley Walker, New York.

WATCHING THE "HELP WANTED" COLUMN.

Britain, including those of the two greatest cities in the empire—London and Glasgow—have petitioned parliament for the right to raise local revenue from land values, and this is supported by commercial bodies and almost unanimously by the trades unions, which here are much stronger than they are in the United States."

OMAHA TYPOGRAPHICAL UNION has recently chosen the following officers: S. S. Smiley, president; K. S. Fisher, vice-president; M. G. Edwards, secretary-treasurer; W. W. Vosburgh, sergeant-at-arms. Trustees—A. E. Butler, J. W. Hill, J. R. Lewis. Delegates to the Allied Printing Trades Council—S. A. Burnham, Harry Rowley, Charles Lindsley. Delegates to the convention of the International Typographical Union, to be held in Syracuse, New York, October 10—V. B. Kinney, R. C. Rowley.

NEW YORK union has elected the following officers: President, James P. Farrell; vice-president, John H. Delaney; secretary-treasurer, Jerome F. Healy. Delegates to Syracuse convention—Barnett Greenberg, Alexander Gray, Jay Finn, Thomas J. Mulcahey. Sergeant-at-arms, Thomas J. Robinson. About 3,800 votes were cast. President Farrell is foreman of the *Commercial*, and Secretary Healy was employed at the Methodist Book Concern. Delegate Greenberg had much to do with the short-hour victory of a few months ago, and is employed in the *Post* bookroom.

BENJAMIN BOWDEN resigned the presidency of the bookbinders' union and accepted the foremanship of P. F. Collier's bindery, New York. The eighty binders of this firm now enjoy 9½ hours. Secretary John J. Connell reports that the nine-hour day will be general in New York binderies before long. The union label of the binders is appearing gradually. Charles Weimar, president of the Binders' International, who is with the American Tract Society, 309 East Twenty-second

street, will furnish information. Business in this branch is reported as fair during the summer. Much of the work is now done by machinery, such as cover making, rounding and backing.

THE *American Craftsman* is the latest to suspend. Originally it was the old *Boycotter*, edited by Bob McKechnie, who directed his shafts against the *Tribune*. Then it changed to the *Union Printer* under J. W. Sullivan as editor; then to William McCabe, and again to Charles Dumar. After this the paper passed into the control of employers and politicians and spent most of its efforts in abusing the officers of the International Typographical Union, the Allied Trades Council, the union label, and in gossip and "backcapping." The members of No. 6 are much relieved at its passing.

THE *American Pressman* says of the Chicago stereotypers' strike: "Only one result can be expected from the disregard of the laws, and if that is not the immediate and inevitable share of the transgressors they have others than themselves to thank for it." But of the refusal of the allied unions to support this illegality, it continues: "Is not, then, an obligation incurred by affiliation with them to be held more sacred than that it should be obliterated by an honest indiscretion?" The action of the stereotypers is now generally understood, and as advice to the unsuccessful is always a drug in the market, there is no need of it here. It is to be regretted, however, that the *American Pressman* should at this time find a lame excuse to criticise sister unions before its readers, especially when such criticism is so palpably undeserved. "If you can't be a sun, don't be a cloud."

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

It is the purpose in this department to allow for a full and satisfactory discussion of every matter pertaining to the proofroom and to proofreading. The contributions, suggestions, and queries of those specially interested are cordially invited hereto, and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

THE following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

PUNCTUATION.—By John Wilson. 334 pages; cloth bound. \$1.30.

BIGELOW'S HANDBOOK OF PUNCTUATION.—By Marshall T. Bigelow, Cor-rector at University Press. 112 pages; cloth bound. 60 cents.

PENS AND TYPES.—A book of hints and helps for those who write, print, read, teach or learn, by Benjamin Drew. 214 pages; cloth bound. \$1.30.

WRITER (monthly), \$1 a year; 10 cents a number. Edited by William H. Hills. Writer Publishing Company, 282 Washington street, Boston, Mass.

ENGLISH COMPOUND WORDS AND PHRASES.—A reference list with statement of principles and rules, by F. Horace Teall. 312 pages, 6 by 9 inches; cloth bound. \$2.50.

EVERYBODY'S POCKET DICTIONARY.—Contains 33,000 words, compiled from the latest edition of Webster's International. Size, 2½ by 5½ inches; leather, indexed. 50 cents.

COMPOUNDING OF ENGLISH WORDS.—When and why joining or separation is preferable, with concise rules and alphabetical lists, by F. Horace Teall. 224 pages, 5 by 7 inches; cloth bound. \$1.25.

PUNCTUATION.—By F. Horace Teall. The effort in this treatise has been to reduce the number of actual rules to the fewest possible, principles being considered of most importance. 194 pages, 4½ by 6½; cloth, gold edges. \$1.

NEW WEBSTER DICTIONARY and Complete Vest Pocket Library, by E. E. Miles, based on Webster's International. 192 pages, 2½ by 5½; morocco, indexed, gold edges, 50 cents; extra morocco, indexed, with calendar, memorandum, and stampholder, gold edges, 60 cents.

CURIOUS SENTENCES.—F. W. N., Adrian, Michigan, writes of the two sentences quoted last month, that the first contains all the letters of the alphabet, and that there is no *e* in the second. He notes that the first contains thirty-two letters, and sends the following, with only twenty-six letters: "J. Z. Whelp and V. Q. Gib struck my fox."

FORM OF CORPORATE NAME.—The International Printing Pressmen's Union has added "and Assistants" to its title, and our opinion has been asked as to the proper form for the new name. It is printed on the card of a committee chairman "International Printing Pressmen and Assistants' Union," and some doubt has arisen as to whether one or two possessives should be used. Usage is not absolutely fixed in such cases, and they are largely decided by personal preference. Very

good support may be found for the form quoted in the fact that phrases are commonly treated as if they were compounds, and thus the one possessive is sufficient. It would be our choice of form for the name.

PLURALS.—E. P. R., Sidney, Ohio, asks what is the plural of quail, snipe, grouse, bass, trout, woodcock, buffalo, bison, and wishes to know why. *Answer.*—These and some other words have no plural form; that is, they are used in the same form for both singular and plural, except that buffaloes is used for a number of individual animals, and buffalo when it means more than one is collective. Mere fact of usage seems to be the only reason.

LONGHAND CONTRACTIONS.—James Cunningham, Louisville, Kentucky, writes: "Under the head of 'Longhand Contractions,' in the July INLAND PRINTER, you touch upon a point that has greatly puzzled me since I came to this country. I cannot understand why the Americans, who are so quick in adopting time and labor saving methods and devices, should be so backward in using contractions in writing for the press, such as those reprinted in THE INLAND PRINTER. One of the first things that strike a British compositor in taking up a bit of copy in an American office is the almost entire absence of contractions. Every word is written out in full as it is to appear in print. In British offices writers abbreviate considerably, and I think English and Scottish newspapers are as free from typographical errors as those of America. As the typewriter is used far more extensively by writers for the press here than there, I think longhand contractions could be indulged in by American writers just as well as abroad if a standard list of abbreviations, such as you reprinted from the article in the *Writer*, were adopted by writer and compositor. If the letters are legibly formed abbreviated words can be read even more rapidly than ordinary writing. As I have handled both kinds of copy, I speak from experience."

NOT IN DICTIONARIES.—The following is from D. C. Clark, Norway, Maine: Of course you have had the same experience as other printers of running across words not in the dictionary or old words used in senses new to you and not explained by the dictionary. For the information of the craft, I desire to record a few such in common use in the State of Maine: Barker, noun, a machine used in pulp-mills to remove the bark from logs.

Barkman, noun, the man who runs the barker in a pulp-mill.

Bend, noun, a section of a mow of hay.

Cob, verb, to pile as a cob-house. A term used in sawmills to describe a method of piling sawed lumber for drying.

The word has the sanction of the State Supreme Court.

Crisset, noun, a cooper's barrel-heater.

Dowel, noun, a round stick turned in a dowel-machine. The dowels of commerce vary from six inches to six feet in length, and from one-eighth inch to three inches in diameter.

Dowel-machine, noun, a machine for turning dowels.

Dowel-mill, noun, a mill where dowels are made.

Jigger, noun, a low-hung heavy cart.

Jumper, noun, a heavy iron-shod sled for use in rough woods and among rocks.

Potash, noun, a rough road through the forest. This is a corruption of portage made by the Canadian Frenchmen, and may be classed as dialect of the uneducated. Still it is in quite common use in the north of the State.

These words simply illustrate the impossibility of getting everything into one book at once. It is a curious fact that all but one were developed by the lumber business of Maine.

CANNOT.—G. C. H., Springfield, Illinois, writes: "I am a regular reader of THE INLAND PRINTER, and notice the frequent use of two words that have been compounded, and should be pleased to know why either authorities or usage should sanction it. It consists of the contraction of the words 'can not' into one word. The word 'can' is a verb, and its

direct derivative 'could.' If it is equitable to make one word of 'can not,' why not the same rule apply to 'could not'? Printers are frequently confronted with this question, and especially so since the almost universal practice of making one word of the two. Theoretically 'cannot' looks well, but practically it is not right, unless the derivative is written 'couldnot.'" *Answer.*—I never heard any argument but one in favor of "cannot" as one word, and that came from William Dwight Whitney, editor of the Century Dictionary. It was that but one *n* was sounded. I do not like or use the one-word form, but very many others do use it. I do not think the reason given is a good one, nor that "it looks well"; on the contrary, it looks almost abominable. To be reasonable, we should also write not only couldnot, but maynot, mightnot, mustnot, wouldnot, shouldnot, etc. Webster's International Dictionary and Funk & Wagnalls' Standard preserve the two words as such, and they are right on principle, and not nearly alone in usage.

NUMERALS.—Mr. R. Coupland Harding sends us the following: "I can only recall one point wherein I differ from Mr. Teall—and it is fair to say with common usage also. I hold that the roman numerals, not being abbreviations, but arbitrary signs, should not take the period. We are told in certain books, and Mr. Teall repeats the argument, that 'Henry VIII' is an abbreviation of 'Henry the Eighth,' and should be indicated as such by the period. This, at most, applies only to one specific use of the numerals, whereas the custom is to invariably treat them as abbreviations without reference to context. But, quite apart from this, the plea will not bear examination. It is not customary to treat the sign for numbers so used as an abbreviation of the ordinal. Nearly every printer will adopt the form, 'In chapter xxv. we read,' etc., or 'In volume xii. of THE INLAND PRINTER.' But does he do this because he treats them as abbreviations of 'Chapter the Twenty-fifth' and 'Volume the Twelfth'? Certainly not. For the same man will unhesitatingly print 'Chapter 25,' 'Volume 12,' and 'August 26,' without any sign or idea of abbreviation. I venture to say that Mr. Teall himself would ruthlessly strike out the point



Photo by F. E. Foster, Iowa Falls, Iowa.

BREAD AND BUTTER DAYS—"GIM'ME A PIECE."

after the ordinary figures in any of these cases. If so, what becomes of the only plea on which the point after the roman numeral is defended? If we required any further proof we would find it in Acts of Parliament and law printing, where abbreviations and figures are excluded. There we read indifferently 'The fifth section' and 'Subsection twenty-five.' No reader would think of translating the latter form into the former. I take it that both are correct, and the idea of abbreviation is a grammatical fiction. Which reminds me of the admirable style-sheet of the Oxford University Press, which has often been reprinted of late (sometimes with deplorable

errors) in the trade press. Some of the provisions seem a little antiquated; but there is one that strikes me as singularly unfortunate: 'Never put May 19th, 1862, nor 19th May, 1862, but May 19, 1862.' The anomaly here is evident. The natural order of day, month, and year is broken—an order which, be it noted, may be carried back unbroken to even small divisions of time if necessary. Most people have been afflicted by correspondents who have dated their letters like this, '2-27-97.' It is easy to see that the 27th of February is here intended; but it is impossible to know what the same writer intends by '9-11-97.' And here again a matter of style comes in. In setting forth measurements the largest dimension should be first stated. In the mechanical trades this rule is strictly observed, and it would be well to make it universal. Glass, for instance, is always described in standard sizes, as '12 by 10,' '10 by 8,' and an inquiry for a sheet of 'eight by ten' would at once betray the absence of technical knowledge."

ESTIMATING NOTES, QUERIES AND COMMENTS.

CONDUCTED BY JOSEPH J. RAFTER.

Under this head will be included such notes and advice on estimating as may be requested by subscribers, together with such comment and criticism of business methods as may be for the best interests of the printing trades. All letters for this department should be marked "Rafter" and addressed to 212 Monroe street, Chicago.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

COST OF PRINTING.—By F. W. Baltes. This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing offices, and is a safeguard against omissions, errors and losses. \$1.50.

INLAND PRINTER ACCOUNT BOOK.—A simple, accurate and inexpensive method of job accounting that is in use by hundreds of prosperous printers. Prices: 400 pages, 2,000 jobs, \$5; 200 pages, 1,000 jobs, \$3.50. Specimen page and descriptive circular on application.

CAMPBELL'S VEST POCKET ESTIMATE BOOK. for the convenience of solicitors of printing. Contains thirteen pages of useful information for estimators, and ninety pages of printed blanks adapted for making detailed estimates on any class of work. 50 cents, postpaid.

THE HARMONIZER. by J. F. Earhart.—An invaluable aid to the estimator on colored work. Shows the effect of a great variety of harmonious combinations of colored inks on colored stock. Gives a practical illustration to the customer. \$3.50. The Inland Printer Company, Chicago.

PAPER STOCK ESTIMATING SIMPLIFIED.—A useful book for users of paper. It will aid in making estimates quickly and accurately. It gives the cost of 1,000 sheets of paper at almost any weight and price per pound, and will aid in checking paper dealers' bills, as well as aid dealers in selling goods, saving time and figures to both. \$5.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover papers of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. Each page shows how each color of ink would look on that particular paper, and also how the various colors look in combination. Of great value to the printer who desires to show his customers the effect of a certain color of ink without the trouble of proving up the job. 80 cents.

FAST JOB PRESSWORK.

An interesting letter is being circulated by one of our foremost manufacturers of job presses, and for the benefit of those who may not have an opportunity to peruse or even get one, I take up the matter to show what the machine performed, which is certainly wonderful, almost impossible. It may have been, however, that the job had been planned and every obstacle removed before the start; in other words, a sample job. The fact still remains, if the time represents all that was consumed upon the job, the credit is due to Messrs. John T. Palmer, the printer, and not wholly to the machine.

The inset for the *Printer and Bookmaker* was shipped them today, and the following is the record of the time taken to print the same:

	Speed.	5,000	8,500	Total.
Yellow.....	1,600	5 hrs.	7½ hrs.	
Red.....	1,600	5:40 "	9 "	
Blue.....	1,200	7:25 "	11 "	27½ hrs.

You notice that the time is divided, as 5,000 were the insets and 3,500 extra copies for the interested parties—i. e., the inkmaker and the plate-maker.

The job was printed on the Style Two half-medium we got from you last, and we think it a pretty good record—25,500 impressions and three difficult make-readys in 27½ hours.

This demonstrates the fact, and also what the writer has repeatedly said: "There are times when a hustle will produce a job in short order that others would occupy almost double the

time." The lesson, printers! 25,500 impressions, three wash-ups, three make-readys—red, yellow and blue (wash-up includes fountain, etc.), trial sheets, and register of blacks—all in 27½ hours! It can be done within the time, but no accident must happen. It pays to have these occasional demonstrations in any office—the boys are braced up. Try it.

MEACHUM & CO., Plainview, Minnesota, write: "We have lately executed the inclosed jobs and would like to see them figured out as to actual cost. The Weekly Report is made up one-half on yellow manila, the other half on white book, cost 4 cents; they are padded and backed with manila tag at cost of 88 cents per 100 sheets. Our price was \$20 for 10,000. The Mutual Association job was 10,000; our price was \$16. We want to see how your figures will compare with the one we made on cost." *Answer.*—In the first place, you are buying your stock right and the work is well done. The writer would make the cost of Weekly Report blank as follows:

10,000 reports, 6 by 12—twelve out 24 by 36, 50-pound book, @ 4 cents	
(cost to you, 4¼ cents), and cutting	\$ 4.50
Composition: 8 hours @ 35 cents.....	2.80
Presswork: 10,000 impressions, half medium or pony cylinder.....	4.00
Binding: gather, wire and trim.....	2.00
Manila backs, 24 by 36, 100-pound, twelve out.....	.50
	\$13.80
Expense account.....	2.00
	\$15.80

The writer would make the cost to the office \$15.80. You have got a good price. If you had made an electrotpe and printed two on, you would have saved 5,000 impressions and on binding, as that work could have been done two on. The Association job as follows:

10,000 4-page circulars, 5½ by 8½, or 11 open—eight out (24 by 36, 50-pound S. & S. C. book at 4¼ cents, cost), 3 pages composition, set in 8-point old style; printed in black and run four pages at time; cut and folded once—	10.00
Paper.....	\$ 6.00
Composition	2.00
Presswork.....	4.00
Binding and cutting.....	1.75
	\$13.75
Expense account.....	1.60
	\$15.35

If you did not fold them, your price would be nearer right; the composition can be done for less in some localities, presswork can be done for less also.

FREEPORT, ILL., July 28, 1898.

Mr. Joseph J. Rafter, care INLAND PRINTER, Chicago, Ill.:

DEAR SIR,—We are curious to know wherein we made a blunder, if any, in figuring the pamphlet of which we will give you details.

The job is to consist of 100,000 copies, 24 pages, 6 by 9 in size, with cover; stock to be used, Butler's "B" M. F. Book, 28 by 50, 60-pound, costing us 3 cents per pound delivered, and 20 by 25, 35-pound S. & S. C. cover, costing us 4 cents at Chicago; composition to be in bourgeois, with considerable display, 27 picas wide by 45 picas high.

Following are the figures as we have gone over the same:

Composition.....	\$ 27.00
Electrotyping, including a double set for cover.....	12.80
102 reams of paper	204.00
51 " " cover paper	86.70
Make-up.....	2.50
Presswork on insides.....	125.00
" " cover	51.00
Binding.....	175.00
Punching hole in top corner to hang up.....	20.00
Tying up and packing in packages of 250 each	12.00

Making a total of.....\$716.00

We shall be pleased to have you figure this job and let it appear in THE INLAND PRINTER, so that we can compare our figures with your own.

This job was given to a Coshocton (Ohio) printer for \$565 delivered here, with two per cent discount for cash in fifteen days.

Any further comments you wish to make on this matter will be appreciated. Yours truly, W. H. WAGNER & SONS.

Answer.—The writer understands that the price made by the successful bidder is not high, but it can be done, and in this way—the layout you should have made. You cannot make your customer pay for the double number of impressions—

users of printing are "getting on" to the several ways that save money. I understand, too, that we all want the long runs; but if we figure that way and lose the order, let us say we shall not do it again. Why not do it this way: Make another set of plates for insides and cover—change the size of paper to square—37 by 37—and bind two on; make up to run sheet-wise and long fold; run cover four on; in this way you save about half on binding and about one-half on presswork of cover. The regular S. & S. C. is 32 pounds to ream and not 35 pounds, and why not make it to order, 18½ by 25, and reduce the weight to 30-pound, 500 sheets, the inside paper to be cut down and save 3 pounds to ream. These matters would make his price about right. Of course, it would not be the regular 16-8 fold, insert, wire and trim, but it is the layout of this kind of job that secures the order. Orders of this kind, 100,000 or more, are not bound single today. The writer would like to hear from you again.

HALF-LETTER CIRCULARS.—J. N. Harrison, New York City, writes: "What is this job worth: 10,000 half-letter circulars, two sides, 8½ by 11, stock to be 25 by 38, 80-pound coated. Engrave two half-tones from photograph, 5 by 6, or 30 square inches in each; cuts to occupy one side, titles underneath; one side set in long primer, double leaded, full measure. The work must be slip-sheeted and first-class. Fix price and I will give history." *Answer.*—We will figure the engraving selling price at 25 cents, the paper at 6¼ cents cost, and allow waste; 500 sheets to ream; we add twenty-five per cent on composition on account of printing from type and make price as follows:

	10,000
Composition	\$ 4.75
Engraving, 2 cuts, 60 square inches	15.00
Paper	16.50
Presswork	15.00
	\$51.25

BOOKLET ESTIMATE.—W. D. Rogers & Co., Baltimore, Maryland, write: Wish you would tell us if the inclosed estimate is about right in THE INLAND PRINTER. A detailed estimate will be greatly appreciated. The job is 3,000 booklets, 3½ by 6½ or 12¼ open, 12 pages and cover, stitched with silk; cover and inside printed in brown ink.

ESTIMATE.	3,000 copies.
Composition and making up	\$ 7.00
Locking up and presswork, inside	4.00
" " cover and presswork	1.25
Paper cover, 48-pound, ½ ream	1.00
" inside, 2 reams, 17 by 28, 28-pound, 11 cents per pound	6.16
Binding 3,000 copies at \$3.75 per M.	11.25
	\$30.66
Add ten per cent profit	3.09
	\$33.75

Answer.—I should have run the work in one form, 12 pages, and the paper got at the cost net, and then add twenty per cent. Think your composition, presswork and stock for cover too low; the 20 by 25 48-pound cuts 10 out, and price cost should be 6 cents. The inside paper is too high—buy that for 8 cents delivered to you—use folio instead of double cap, if necessary. Three thousand books such as sample sent would be worth as follows:

	3,000
Paper, inside, 27 by 28, 28-pound rose (2 books)	\$ 8.00
" cover, 20 by 25, 48-pound (ten out)	2.00
Composition, 12 pages (cut on cover)	10.00
Presswork, inside (1 form)	6.00
" cover (1 form)	3.50
Binding—fold in 12's, one sheet	12.00
	\$41.50

"A SUBSCRIBER" sends us the following, which will interest all readers of THE INLAND PRINTER. He says:

I am not a printing office proprietor, but am foreman directly over composing room and incidentally look after the pressroom and stereotype room. I have been a subscriber and a reader of THE INLAND PRINTER from No. 1 to this date, and of course your department on "Estimating" along with other INLAND PRINTER departments receives careful attention every month. I have

no inclination now to join in the general discussion over estimating and "guess-timating," but want to give you a few figures compiled from my books. I do considerable "figuring" on work, have made a study of it, and beg leave to say that I appreciate the efforts of THE INLAND PRINTER and your department to get the craft down to business on estimating.

The following figures cover a period of twenty-two weeks in a composing room during the present year (1898), and do not include a single hour of overtime. Total number of hours, all hands, 25,482; an average of 1,158 per week, equivalent to 21 hands steadily employed 132 days, 9 hours per day. Seventy-two per cent of the whole time was used up for composition, correcting and distribution; nine per cent for superintendence (includes office boy, who is also galley boy); nine per cent for proofreading (includes copyholder); ten per cent for stonework. A subdivision of the item "composition, correcting and distribution" shows that distribution occupied twenty-five per cent of that item. To put it plainer, the record shows:

Total number of hours, all hands, on all kinds of work	25,482
Composition and correcting	54 per cent
Superintendence	9 per cent
Proofreading	9 "
Stonework	10 "
Distribution	18 "
	46 "
	100 per cent

The work done in the office includes all kinds of commercial jobwork, some catalogue and periodical work, and all kinds of bookwork—some of the latter being law books and considerable nonpareil table work.

This statement shows it is not safe to depart from the proposition that you must double the cost of composition to get your type into the pressroom.

A separation of book distribution from job distribution shows the latter to be most expensive.

NOTES ON PRACTICAL BOOKBINDING.

BY A BOOKBINDER.

In this department it is purposed to give such notes and answers to inquiries as may be of value to the bookbinding trade, as well as to furnish a medium for the interchange of opinion on matters of interest to bookbinders generally. It will be the effort of the conductor of this department to answer all inquiries as promptly as possible, but as some matters require research, unavoidable delays must be expected. No inquiries suitable for answer in this department will be answered by mail.

The following publications on the subject of bookbinding, while not attempting to cover the entire ground, are of value to the novice and of interest to bookbinders generally. They are listed here to save inquiry and for the convenience of readers, and will be added to from time to time.

MANUAL OF THE ART OF BOOKBINDING.—By James B. Nicholson. 317 pages, 5 by 8 inches. Philadelphia: Henry Carey Baird & Co. Chicago: The Inland Printer Company. \$2.25.

BOOKBINDING FOR AMATEURS.—By W. J. E. Crane, illustrated with 156 engravings. 184 pages, 5 by 7½ inches. London: L. Upcott Gill, 170 Strand. Chicago: The Inland Printer Company. \$1.

BOOKBINDING.—By J. W. Zaehnsdorf, with plates and diagrams. 200 pages, 4½ by 7 inches. London: George Bell & Sons, York street, Covent Garden. Chicago: The Inland Printer Company. \$1.75.

ART LINEN CLOTH.—The P. T. Book Company, Cleveland, Ohio, asks for the address of manufacturers of art linen cloth, referred to in the June number. *Answer.*—The concerns that make art linens are the Interlachen Mills; Holliston Mills, 70 Fifth avenue, New York; J. W. O'Bannon, 74 Duane street, New York; Louis Seigbert & Bro., 121 Greene street, New York.

MAKING FOLDING PAPER BOXES.—X. N., Winnipeg, Manitoba, writes: "Will you kindly give me some information regarding the making of folding paper boxes? What kind of a press is best for cutting folding paper boxes? Is brass rule used for scoring, or is steel rule used for scoring as well as cutting? What is the method of bending steel rule? Will the ordinary rule cutter cut steel rule?" *Answer.*—The best press for this purpose, of course, is either a Gally or Colt's Armory cutting and creasing press made especially for that purpose. But a half-medium superroyal letter press of either make will

answer, provided that the form is not too large. Use brass rule for scoring and steel rule for cutting, against a thin brass platen plate. Bending steel rule is a difficult matter and you will gain time by having it done by a cutting-die maker. Use a file to cut the steel rule.

HAND STAMPING WITH ALUMINUM.—"Blank Finisher" wants to know how to roll a line in aluminum in leather half-bound work. He says the usual egg glair does not hold. *Answer.*—Our advice is to leave aluminum and Dutch metal alone for hand finishing. The work on either is twice as hard and you will receive no more pay than for gold. For aluminum use a glair made by dissolving Canada balsam in bisulphide of carbon—a very hot tool and plenty of pressure. Aluminum is very unsatisfactory to work by hand. In a stamping press it is much easier.

PRINTING ON GLAZED PAPERS.—X. N., Winnipeg, Manitoba, writes: "We use a great deal of glazed surface papers and have difficulty with the paper sticking to the type and the enamel peeling off. How can this be overcome without using too much oil or ink reducer?" *Answer.*—The surface of high-priced French glazed papers at \$9 will not peel off with a tacky ink as readily as the ordinary flinted stock. You cannot expect ink to take hold of a glazed surface as it does to the fibrous surface of ordinary stock. If the desired tint will not be injured, print first with gold size and when dry follow with the regular ink.

PYROGRAPHIC IMITATION STAMPING.—A subscriber writes: "I have a job, to stamp an ornamental design on wood to imitate a burnt wood effect. The stamping press does not heat sufficiently to produce the charred effect required. Can you suggest a process?" *Answer.*—Attach a single Bunsen burner to a rubber tube connected with the gas and fasten it beneath the head in such a position that the flame will play directly on the die. This will produce sufficient heat and very beautiful effects can be obtained. Stamp with a quick stroke so that the flame will not burn the wood.

NOTES.

THE courts have finally compelled the American Publishers' Corporation to wind up its business. This company, under various names, has been steadily losing money for its stockholders and such bookbinders as would accept their unsubstantial promises to pay.

GARRETSON, COX & Co., of Buffalo, publishers and binders, have abandoned their bindery and are selling out the machinery. They have found that the close competition between bookbinders enables them to secure their work outside at a lower cost than they can do it themselves.

THE recent failure of Liebenroth, Von Auw & Co., of New York, came as a surprise to many in the trade where this firm was looked upon as one of the most substantial among the blank book manufacturers. The depression of the last few years seems to have fallen most heavily on this line.

THE British makers of Bible papers may be interested to know that many of the exported varieties come in useful, says an exchange. Those sent to Persia are made by the proposed converts into papier-maché articles for use and sale. The British consul at Tabreez says: "You have no idea what a boon these Bibles are to the village industries of Persia." Presumably they do not "work up" the missionaries, as no mention is made of the fact.

THE Conkey plant, at Hammond, Indiana, will be the largest and finest equipped bindery in the world, not excepting the Werner Company, at Akron, Ohio. Each year the bookbindery is becoming a greater marvel in equipment. The strong concerns are doubling their plants trying to lower the cost by the purchase of improved machinery. Whether or not they are making their low prices pay is an open question. The failure of the Werner Company some time ago would incline one to a contrary belief.

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

ELECTROTYPING.—By J. W. Urquhart. \$2.

ELECTROTYPING AND STEREOTYPING.—By F. J. T. Wilson. \$2. Munn & Co.

STEREOTYPING BY THE PAPIER-MACHÉ PROCESS.—By C. S. Partridge. \$1.50.

PATENTED COMPOUNDS.—The following communication is from Mr. J. Fremont Frey, of Indianapolis. In publishing the formulas to which reference is made, the editor made mention of the fact that the compounds were patented. Mr. Frey says:

"Your interesting articles and answers to queries in THE INLAND PRINTER have pleased me, for they are both instructive and edifying, and I now have the first complaint to make. I do not find fault with what is said, but in what is left unsaid. In the July number, in answer to an inquirer, you give an exposition of the patented formulas of stereotype backing powder. In issuing a patent for a formula, which makes the same public to the world, the patent office gives the inventor the exclusive right to 'make, use and vend' the same. This warning and protection you ought to have added to your answer. Many people have the idea that anyone can make a patented article or use a patented formula, provided it is for their own use and not intended for sale. This is erroneous. Every stereotyper who is making his own backing powder and infringing on one of the formulas given, by using the same entire, or only in part, is depriving the inventor of his rights and making himself liable for damages. A variation in the proportion of the ingredients or the addition of an inert substance clearly intended as a subterfuge is prohibited by the patent laws. To summarize: No one has the right to 'make, use or vend' a composition made from a patented formula without the consent of the inventor or the owner of the patent."

THE INVENTION OF ELECTROTYPING.—The editor of this department has made a careful study of the history of electrotyping, and has used every effort to obtain authentic information, but the literature of the subject is limited, and not always reliable, and we take great pleasure, therefore, in publishing the following communication from Mr. J. H. Ferguson. Mr. Ferguson is an old-time electrotypist, who knows whereof he speaks, and his letter will settle the question of priority in the application of electrotyping to the printing arts:

The Inland Printer Company: NEW YORK, June 24, 1898.

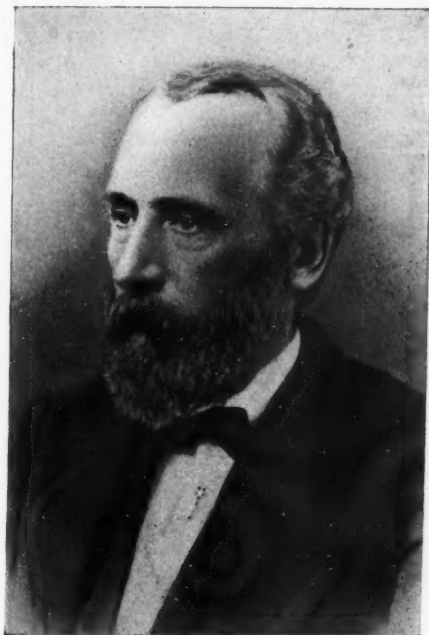
GENTLEMEN,—I am much pleased with the interesting series of articles on electrotyping now in course of publication in your journal, and hope the matter may be issued in book form. Of the number of works on electrotyping that are in the market I have yet to see one that is just the book for practical everyday use; as it were, a text-book for the average workman who wants facts, and in few words, having little time or inclination to devote to the study of theories.

Believing it to be your intention to have the articles as accurate as possible in the historical as well as the mechanical details, and to give credit where credit is due, I desire to call your attention to the following paragraph on page 296 of Vol. XIX:

In 1842 Mr. Daniel Davis, of Boston, adopted the method now in general use of first obtaining a mold of the wood cut in beeswax. Mr. J. Wilcox, an employe of Mr. Davis, was encouraged by him to enter into the business of making electrotypes by this method, and he was probably the first to make an independent business of electrotyping for printing purposes.

It was not Mr. Davis, but Mr. Wilcox, who was the originator of the methods by which electrotyping was made of practical use for the printing business. Mr. Davis did produce a

few electrotypes, but after the method laid down by European experimenters; and while it may be that Mr. Wilcox obtained, through his connection with Mr. Davis, his first information of the possibility of making duplicates by galvanoplasty, yet Mr. Davis did not encourage, but, on the contrary, endeavored to dissuade Mr. Wilcox from the notion that something, in a business way, could be gotten out of the new art. Mr. Wilcox had so much faith in a successful result that he resigned his position, that of foreman for Mr. Davis, engaged a room and devoted his energies to the work. In less than one month thereafter he



J. W. WILCOX.

produced electrotypes from cuts and type, without injury to the originals, by virtually the same manipulation that is now used. His most important discovery was of a wax composition in which molds could be readily made by pressure. He immediately started in the business of making plates for printers' use, and was the first to make a business of electrotyping. He showed specimens of electrotypes in the Fifth Exhibition of the Massachusetts Charitable Mechanic Association (1847), and page 42 of the report for that year reads as follows:

2. J. W. Wilcox, Boston. Specimens of Electrotype. These specimens are produced, as we think, in a manner original with Mr. Wilcox. The originality consists in making the matrix, upon which the copper is deposited, of wax, either coated or mingled with plumbago. Previously, matrices were usually made of soft metal, upon which, in a melted state, the original plate was laid and subjected to a smart blow, when the melted metal was partially hardened in the process of cooling. Objections to this mode are: liability of injuring molds or plates made of soft materials, and, of course, its inapplicability to wood engravings, and the difficulty of obtaining perfect matrices, since even a small portion of air, beneath the plate, might, when the blow is given, materially injure the cast. Besides, the old mode is hardly practicable, when the plate is of great extent. By the method of Mr. Wilcox, matrices, of any dimensions, can be made from a plate or mold of any materials, without the least injury to the original; and the liability of failing to obtain a good matrix is almost wholly obviated.

We hence infer that, among other benefits resulting from this process, it will be found more economical, and will contribute much to the beauty and perfection of the impression, to use copper plates made from the blocks for wood engravings, than to use the blocks themselves. Indeed, several of the specimens exhibited were of this kind, and impressions from them substantiate the opinion of the committee.

One of the specimens examined was a copper stereotype plate for common printing, accompanied by an impression from the plate. This suggests to the committee what they consider the most important feature of the subject, namely the probability that copper stereotype plates will take the place of common type-metal plates. The circumstances to warrant this probability are, the greater durability of copper plates and the more perfect outline of the

letters. That copper plates will be more durable does not admit of a doubt; and some practical men express their belief that they will last six times as long as type-metal plates. If so, and if, as is almost certain, copper is soon to become much cheaper than at present, there will be a decided economy in using copper plates, and the use of them will contribute very materially to the diffusion of knowledge, and, as we trust, to the growth of virtue. In addition to this, the impression from such a plate will be much more distinct and beautiful, inasmuch as a mold in wax will have its lines better defined than a similar mold in plaster.—Gold Medal.

Mr. Davis had an exhibit of magnetical apparatus in the same class and year, for which he was awarded a gold medal, and it is not likely that the award to Mr. Wilcox would have passed unchallenged if not properly made.

Mr. Wilcox continued in business many years to his profit, but did not derive as much financial benefit from his inventions as he might had he patented them. He died in West Roxbury, Massachusetts, February 19, 1876.

The following, from a letter recently received from Mrs. Wilcox in reply to an inquiry regarding her husband, shows that Mr. Wilcox did not confine his efforts entirely to making printers' plates:

He perfected the art so well that the Massachusetts Charitable Mechanic Association, in 1847, awarded him a gold medal for specimen of electrotypes. The American Institute, of New York, awarded him a medal in 1848. He turned his attention to making clock dials and steam gauge dials and all kinds of ornamental plates for decorating soda fountains, and other ornamental work. He invented a process of electrotyping the face of rolls for dressing cloth, and received a medal in 1860 from the Massachusetts Charitable Mechanic Association for the same.

Mr. Daniel Davis—properly Daniel Davis, Jr.—was a prominent manufacturer of philosophical instruments, in Boston. In 1842 he published "Davis' Manual of Magnetism," in which the process of electrometallurgy was mentioned, and there appeared a cut and an electrotype duplicate of the same. In the sixth edition, published in 1847, there is a frontispiece—two pages—one of which was printed from an original engraving, on copper, and the other from an electrotype duplicate made by depositing on the original for a matrix, and by depositing on the matrix to make the plate printed from. At the bottom of the page it is stated that that duplicate was made by Mr. Davis. Page 53 of that edition was printed from an electrotype made by Mr. Wilcox. The seventh edition of Davis' Manual, issued in 1848, contains the following regarding the electrotype process:

An engraved copper plate may be copied by taking an impression on clean and bright sheet lead with a powerful press, or if the plate is small it may be pressed by hand on the melted fusible metal. Or a mold may be made by depositing copper on the plate itself, but care must be taken to prevent adhesion both of the mold to the original and of the copy to the mold. The duplicate thus obtained will furnish engravings which cannot be distinguished from those printed from the original plate, however elaborate the design and delicate the workmanship may be.

An engraving printed from an electrotype plate by this method is given as a frontispiece to the 1842 manual.

A medal or engraved plate is placed in the solution and copper deposited upon it. The negative wire of the battery should be connected with the rim of the medal, and in case of an engraved plate it may be soldered to the corners. The deposit is apt to adhere very firmly, sometimes so much so that its removal is impossible. This may be avoided by slightly greasing or oiling the mold and then brushing it over with a little dry copper bronze.

The mold thus obtained may have a wire soldered to it and be placed in the solution like the original one. In most cases it will be considered safer to take a mold of a valuable medal or plate in soft wax or by some of the other processes to be described. An engraving printed from an electrotype plate obtained by this process is given as a specimen in the 1847 manual.

In the same edition there is the following notice:

This book is believed to be the first ever electro-stereotyped throughout. A single page (the 53d) of "Davis' Manual of Magnetism," published in August, 1847, was previously electrotyped by the subscriber in the same manner. The advantages of this process are: First, its durability, the copper face of the type and illustrations lasting many times longer than the type-metal; and second, the blackness of the impression taken from copper.

I am prepared to execute any orders for printed work in the above style, of which the present book is an example, and to execute any number of facsimiles of engraved copper plates, and of whatever size. The face of each electrotype copy is harder and more durable than the rolled copper.

I am also prepared to execute plates of electrotype copper for engraving of greater purity and uniformity than can otherwise be prepared.

I have, within two years, electrotyped a large number of wood cuts, many of which have been in constant use and which have answered

every expectation as to their durability and the perfect character of the impression.

The report of the Massachusetts Charitable Mechanic Association, taking the lowest estimate, assigns to these a durability six times greater than that of the type-metal stereotypes. The slight additional expense of the electro-stereotypes is therefore in no proportion to their comparative value.

Ornamental work and every branch of the art of electrotyping will receive the attention of the subscriber.

J. W. WILCOX.

This letter is much more lengthy than I expected it would be, but the subject, being one of some historical interest to electrotypers, I thought it well to enter quite fully into details, which, even though it was necessary to go back only a little over fifty years, were not readily gotten together.

Yours truly,

J. H. FERGUSON.

NOTES ON JOB COMPOSITION.

BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed flat to Ed S. Ralph, 18 East Liberty street, Springfield, Ohio.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

Typographische Jahrbucher (monthly). Julius Maser, Leipzig.

VEST POCKET MANUAL OF PRINTING. 50 cents.

L'Imprimerie (weekly), 12 fr. a year. Rue du Faubourg-Poissonniere, 34, Paris.

The Printing World (monthly), 8s. a year. Edited by George W. Jones, 35 St. Bride street, E. C., London, England.

British and Colonial Printer and Stationer (weekly). Edited by W. John Stonhill, 58 Shoe lane, E. C., London, England.

Deutscher Buch- und Steindruck (monthly), \$2.25 per year. Ernst Morgenstern, Dennewitzstr. 19, Berlin W. 57, Germany.

PRINTER'S ART.—A text-book and book of specimens for printers' use, by A. A. Stewart, Salem, Mass. 113 pages, 6 by 8 inches; oblong. \$1.

La Revista Tipografica (bi-monthly), \$1.50 a year, 25 cents a number. Eduardo M. Vargas & Co., 2a de Guerrero, 19, Irapuato, Gto., Mexico.

British Printer (bi-monthly), 6s. a year; foreign subscriptions, 7s. 6d. Raithby, Lawrence & Co., Ltd., De Montfort Press, Queen street, Leicester, England.

Printer and Bookmaker (monthly), \$1 a year, 10 cents a number. Edited by J. Clyde Oswald. Howard Lockwood & Co., 143 Bleecker street, New York City.

Printers' Register (monthly), 4s. a year for fine paper copies; 2s. 6d. for thin paper; single copies, 5d. and 3d. 4 Bouverie street, Fleet street, E. C., London, England.

MODERN PRINTING.—Section I. The Composing Room. By John Southward. A handbook of the principles and practice of typography and the auxiliary arts. \$1.50.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. Vols. III, IV and V. 60 cents each. Specify which volume is wanted.

MAGNA CHARTA BOND ADS.—The complete set of 148 designs submitted in the advertisement competition of the Riverside Paper Company, in book form. 160 pages, 9 by 12 inches. 50 cents.

JOB COMPOSITION: Examples, Contrast Specimens and Criticisms Thereon, together with a brief treatise on display. By Ed S. Ralph. A most useful and instructive book. 50 cents.

DESIGNS AND SUGGESTIONS FOR JOBWORK.—A 50-page pamphlet, 6 by 9 inches, with handsome cover, giving 36 designs for job composition taken from the *British Printer*. Printed in fine style by Raithby, Lawrence & Co., Limited. 50 cents.

BOOK OF DESIGNS FROM TYPE.—By Ed S. Ralph. One of the most practical specimen books ever put into the hands of printers. 32 pages, 8½ by 11¼ inches; printed on the finest enameled book paper, handmade deckle-edge cover, with outer covering of transparent parchment. 50 cents.

DE MONTFORT PRESS SPECIMENS.—A magnificently printed specimen book, 9 by 11 inches in size; bound in flexible cloth, containing 50 sheets of artistically executed samples of typographic art, color printing and engraving. Specimens of half-tone colorwork by various processes are also given. \$1.10.

E. H. WINNEY, Janesville, Wisconsin.—Your work is neat. The composition is very good.

HUGH A. LORENTZ, Buckhannon, West Virginia.—Your blotter is neat and very attractive.

GEORGE W. BROWN, Simcoe, Ontario. Your specimens are very good. We have no criticism to make on either one.

KEYSTONE PRESS, Portsmouth, Ohio.—Your work is all of an excellent class, the blotters being quite artistic and very attractive.

BIRRELL & MONTAGUE, Newark, New Jersey.—Your circular announcement is neat and artistic. The card is all that could be desired.

H. A. HOLMES, Brockton, Massachusetts.—We think you employ a trifle too much border on some of your specimens.

We refer to the ticket of the Temple Club and the folder for the Le Grand Café. Otherwise your display is quite forceful and neat.

L. HOOVER, Franklin, Tennessee.—Your composition, taken as a whole, is quite neat. The impression is even, but should be a trifle heavier.

HAMILTON C. MOTT, Coolgardie, Western Australia.—Both of your specimens are examples of dignified simplicity. The composition is quite pleasing.

ADAMS BROTHERS, Topeka, Kansas.—Your specimens are all of a superior quality. The composition is very artistic and the color schemes quite harmonious.

F. C. NEWELL, Buffalo, Wyoming.—The plan of the Met-calf heading is very good. We believe it would have been better to omit the pointer after the word "and."

A. B. HANSON, Lamoni, Iowa.—The cover for the Grace-land College catalogue is an excellent piece of composition. Your memorandum heading is neat, but we do not approve the curved line.

R. CHARLES STOV-EL, Chicago, Illi-nois.—We reproduce your title-page, exam-ple No. 1. This is an excellent design, is very artistic and possesses a wide scope for color scheme. It will bear close study.

GEORGE E. COAP-MAN, Rochester, New York.—Your work is of a very neat and artistic nature. Your most artistic specimen, as regards composition, is the first page of folder for St. Peter's Presby-terian Church.

JOHN G. ROPES, Armour, South Dakota.—The Book of Specimens issued by you for the *Chronicle-Tribune* is very neatly executed and should be productive of good results for both you and your company.

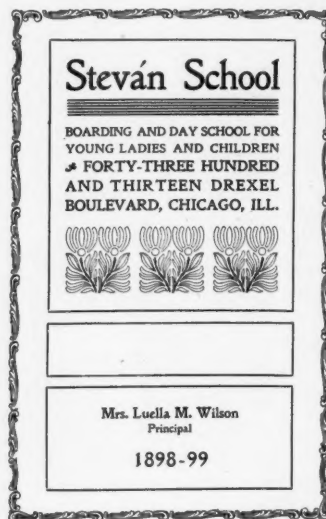
DON KENNEDY, Alexander City, Louisiana.—The Sorrell heading is a very neat piece of composition. You put too much work on your envelope corners. The border around your specimen did not add anything to its appearance.

J. H. OUTLAND, Rich Square, North Carolina.—Your stationery headings are all good. The statement for Buckston & Baugham is a trifle weak in the firm name. The plan of this statement is very good. Your packet-head back is excellent.

FRANK J. BRENNAN, Marietta, Ohio.—Your first page of the Springfield Association programme is an artistic one. The design is good and the display very forceful. We would reproduce this design were it not for the fact that the hair lines in the border would be lost in the reproduction.

H. E. TUTTLE, Waterloo, Iowa.—Your work evidences artistic ability. You certainly deserve a great deal of credit for the attractiveness of your samples and the use you made of your limited material. The only suggestion which we have to offer is that you be very sparing of bent rules.

HARRY S. STUFF, Lincoln, Nebraska.—Your specimens are decidedly on the artistic order. We think your advertising scheme "As in a Looking Glass" is a very good one. The *Ivy Press* has gotten up a very neat card with a piece of look-ing glass an inch and a half square glued on in the shape of a



No. 1.

diamond. The reading matter on the card is of an appropriate character, and calculated to increase the business of the *Ivy Press*, which it no doubt will do.

FORD, SMITH & LITTLE COMPANY, Los Angeles, California.—Your blotters are excellent, attractive and catchy. The Danforth heading is an excellent example of the script class.

W. S. WHITESIDES, Hopkinsville, Kentucky.—The Telephone Directory is well gotten up. It should prove a good advertising medium for the party who issued it. The heading for Forbes & Bro. is very good, and the vast amount of matter thereon well displayed. Your other specimens are quite neat.

JIM O. STEVIC, Edgerton, Wisconsin.—All of your samples show good taste in the composition. We see no serious faults in any of the examples, with the exception of the Wilson Monarch Remedy card. We would not advise the use of border in such places. Your practice at designing is sure to help your typework.

R. T. HICKMAN, Spangler, Pennsylvania.—There are too many faces of type employed in the construction of the first page of the Building and Loan folder. The hair-line type used in conjunction with Grant for prominent display lines does not harmonize. The other composition on your folder is very neat. Your other specimens are neat and tasty.

PERKINS & SMITH, Kellerton, Iowa.—Your examples which you have numbered 1, 2, 3, 4, 5, 6, 8, 9, 11 and 12 are very neat pieces of composition. No. 7 is quite artistic and your best specimen. No. 10 is not good. The ornaments at the top and bottom of this card are entirely out of place. No ornamentation whatever should be used in a case of this kind. Dignified simplicity should characterize stationery for ministers. The type used in the construction of this card is entirely too heavy.

WILL O. UPTON, Placerville, California.—We see considerable improvement in the plan of your work, especially in the stationery headings. The Bliss heading is excellent and we

good, but it has some faults. We would have omitted the ornamentation, with the exception of the one small ornament after the second paragraph. This color scheme did not add anything to the job.

SHEETS PRINTING COMPANY, Rutland, Vermont.—The M. J. Francisco & Son card is an excellent example of simplicity and forceful display. The *Musical* programme is a trifle monotonous as to display. The sizes of type employed in its construction are too nearly uniform. Your other examples are very creditable. The color schemes are quite harmonious.

STAR PRINTING COMPANY, Montgomery, Alabama.—There is quite an improvement in your heading for G. P. Harardt. However, we would have omitted the pointer after "Office of" and set these words, "Clothing, Furnishing Goods and Hats," one size smaller. We do not like to see lines run quite so close to the top of the heading as you have the top line on this job.

S. B. COATES, Stockton, California.—Your Mining folder is a praiseworthy piece of composition. The card of A. F. Naher Co. is quite attractive, but the display is a trifle weak. We refer to the business the firm is engaged in. It was not given enough prominence. You have made the address more prominent than the business. The order should have been reversed.

H. A. MORRIS, Rochelle, Illinois.—The *Herald* has a very prosperous appearance and a good advertising patronage. The Williams ad. in the November issue is a trifle weak, owing to the use of heavy border. Had the display type been heavier this objection would have been overcome. As a rule your ads. are quite neat, but we would advise you to bunch your reading matter and make fewer display lines.

COÖPERATIVE PRINTING COMPANY, Seattle, Washington.—The composition and presswork on the May cover of the *American Forester* are both excellent and artistic. The color scheme on the Queen City Trunk Factory ad. is a trifle faulty. It is a mistake to print alternate squares of border in different

A. A. Bliss ***

HOUSE, SIGN, and CARRIAGE PAINTING

Shop on Sacramento Street, adjoining
Pioneer Planing Mill...

Paper
Hanging,
Decorating,
Kalsomining,
Etc....

Placerville, Cal.,

189

No. 2.

reproduce it, example No. 2. This is a departure from the conventional and may be a means of giving some of our readers an idea or two. On the I. O. O. F. folder the plan is very conventional. We would advise you to group your wording in a little different manner and not cling to the "long-line short-line" style for work of this class.

ELLIS B. WOODWORTH, Gouverneur, New York.—Your guide to "Spanish Pronunciation" is very comprehensive. The "Gouverneur Cook Book" is a good specimen in that line of printing. "Our Flag" is quite "bookish" and is a good example of dignified simplicity. It would present a more artistic appearance if sewed with cord.

MELVIN Z. REMSBURGH, Ocean Side, California.—We think you did very well indeed with the Buena Vista Vineyard printed matter. The plan of your advertising flyer is very

colors. Simplify your color schemes. Use just enough color to give a job snap and liven it up. Beyond this it is folly to go.

W. J. FARLEY, St. Louis, Missouri.—Your most artistic specimen is the cover-page "Miss Chunk." This is a very neat piece of composition. We do not think it wise to expend so much time as is evidenced on the Select Euchre card and job for Ransom Post. We realize that the customer's wishes carry considerable weight in regard to the way a job is to appear, but it would be an excellent idea for printers to charge more for these intricate designs. Whenever a customer brings in a job which is a "time taker" and hard to set, if the proprietor would charge them in accordance to the work, these freak jobs would soon be a thing of the past.

BARNEY MCGINTY, Doylestown, Pennsylvania, writes us that he has quite a unique scheme in the printing of sale bills,

which he prints on a Washington hand press. He so arranges the lock-up that the cut of horse can be removed without delay and same printed in another color at one impression. The result is quite satisfactory and, we are informed, brings in a great deal of this work to his establishment. The presswork on all your specimens is very good indeed. In your display work we think you make use of a trifle too many display lines. It is a bad plan to make so many. Your sign cards are excellent. The label for Old Glory Rye Whisky is very neat, the colorwork and register being excellent.

U. A. McBRIDE, JR., Warrensburg, Missouri.—The catalogue for the State Normal School is very neat. On the cover for the Warrensburg School of Music the pointer after the word "Music" should have been omitted. "Warrensburg, Missouri," should also have been set in Tudor Black, or some heavy type other than that which you have employed. The plan is excellent, and with these corrections the cover would be very artistic. The Home Insurance Co. heading will offer you an example of it. The pointer on the J. C. Christopher card is all right. We do not wish you to think that we do not approve the use of ornaments at all, for such is not the case. Good judgment must be exercised in their employment. Your work as a whole is very creditable indeed.

HAMILTON & DAVENPORT, Commerce, Texas.—The heading of the Phonograph is a trifle too fancy, there being too much border employed in its construction. The Cotton Belt

display. It is a bad plan to treat a border in the manner which you have on the ad. of the Popular Store. Do not put different pieces of border together, as they make it have a "wrong font" appearance.

COMMERCIAL PRINTING COMPANY, Cairo, Illinois.—Your best example is the raffle ticket. This is a good specimen of forceful display. We cannot approve the practice which you make in trying to lengthen your lines by the use of ornaments. We have a criticism to make upon a card with the following wording: "J. P. Schuh—H. S. Candee. Candee Lumber Co., Hardwoods, Lumber, Logs. Cairo, Illinois. U. S. A." This job was set entirely in the Jenson series, 8-point being used for the names, 18-point for the name of the company, 30-point for "Hardwoods," the balance in 12-point. The name of the firm should have had more prominence than was accorded to the line "Hardwoods." There is also too much space between the lines and the matter is spread out too much. The wording should have been grouped more. For the name of the company use 24 and 18 point caps, on the "cap and small cap" plan, even though this requires the abbreviation of the word "Company." Set "Hardwoods" in 18-point caps. The balance of the card will do very well as it is.

SPECIMEN EXCHANGE NOTES.

MR. H. E. McCABE, Logan, Iowa, says: "I have examined the specimens as carefully as the limited time allows, and can truthfully say that I think printers will derive great benefit from

In Hoc Signo Vincimus.



"Cotton Belt Route."

TOTAL MILEAGE
1227.

Office of Local Agent,

{ St. Louis Southwestern Railway Co.
St. Louis Southwestern Railway Co. of Texas.
Tyler Southeastern Railway Co.

E. D. CHADICK,
... AGENT.Commerce, Texas, 189
No. 3.

Route heading, No. 3, which we reproduce, is a very neat piece of composition. The display is simple and the balance excellent.

LYTTON ALLEY, Nashville, Tennessee.—We thank you very much for the following words of encouragement and assure you that they are thoroughly appreciated: "I thank you very much for your words of encouragement in the last number of your excellent journal. I can truly say that I have learned more under your good and instructive coaching, during the past year, than I have ever learned from any other source. I would heartily commend THE INLAND PRINTER to all desiring to study typography in all its branches, and especially recommend 'Notes on Job Composition,' by Ralph." The Dormond & Co. heading is excellent. The section of Empire border in the lower left-hand corner of the C. B. Horn & Co. card should not have been employed. It was not necessary to use ornamentation in this place.

GUS A. CARLSON, Buffalo Lake, Minnesota.—Considering your experience we think your work excellent. On the heading of the *Buffalo Lake News* the words "Commercial Printing" should have as much prominence as is accorded the word "Neat." The Bird Island Marble Works heading is faulty as regards the color scheme. The border at the left-hand side is not a good idea. Simplify your color schemes and do not try to get too much of the reading matter in a flashy color. The *News* has a neat appearance, especially as regards the presswork and make-up. Be careful of the use which you make of border. Do not get it so heavy that it will detract from the

the Inland Printer Specimen Exchange. THE INLAND PRINTER deserves the everlasting gratitude, especially of country printers, who have little opportunity to compare their work with work of larger and better equipped offices. I anxiously wait another box of specimens."

THE members of the Exchange, who are systematically studying the contents of the different cases, seem to be deriving benefit from it. Mr. E. H. Brady, Boone, Iowa, says: "The Inland Printer Exchange Case No. 1 reached me on the 7th inst., and I was very agreeably surprised, for I had written the house some months ago inquiring if it was necessary for my name to be upon your subscription list to become a member of the Exchange, as I am receiving my INLAND through the news agency here. I examined every sample carefully. I found many that were very artistic. I studied the specimens systematically, and must acknowledge I was very much pleased. I heartily congratulate THE INLAND PRINTER on this excellent scheme and desire to receive all the different numbers of cases sent out."

MR. H. E. TUTTLE, 221 Commercial street, Waterloo, Iowa, says: "I enjoyed a very rare treat in examining the specimens, and found the week little enough time to go over all the specimens carefully, which I did, consulting the reviews in the INLAND in each instance. It was from the reviews that I got the real benefit. I would first take a parcel of specimens and carefully review them myself, then compare my criticism with your own. In this way I received a number of good suggestions; for, I believe, with but two exceptions, I was convinced

that your criticisms were the better. You are doing a great work, especially for the younger members, and I trust it will prosper greatly. I hope to receive another lot. I had forgotten the condition of sending in additional specimens once in three months, so I send, under separate cover, another lot. I thank you most sincerely for the great pleasure and benefit I have derived from the Exchange. Long live THE INLAND PRINTER."

THE TORONTO TYPE FOUNDRY JOB CONTEST.

THE business card composition contest, inaugurated by The Toronto Type Foundry Company, Ltd., Northwestern Branch, Winnipeg, Manitoba, proved a success. The company deserves credit and praise for promoting it. Unlike some other foundry contests, the first and foremost of the "conditions" did not stipulate that the material used in the construction of the job "must be of our make," or "purchased of us." No such condition seems to have been imposed. From this it can be inferred that the firm has the interests of the craft at heart.

The firm of Walter Suckling & Company, real estate agents, of Winnipeg, furnished the copy, which was as follows: "Walter Suckling & Company, Real Estate Agents and Managers, No. 374 Main Street, Winnipeg, Post Office Box 257. Telephone No. 424. Largest Line of Winnipeg Properties. Consult us before completing a sale." The size of the card was to be "precisely" 2½ by 4½, and to be printed in one color only.

The prizes were: First, \$15 in printing material; second, \$10 in printing material; third, \$5 in printing material. In addition, Walter Suckling & Company placed an order for 5,000 cards with the winner of the first prize, and a \$10 order for printing to the winner of the second prize.

There were thirty competitors. The specimens were placed in a sealed envelope and marked on the back with a number. It was decided by all parties concerned to have the contest judged by THE INLAND PRINTER, and that Ed S. Ralph, editor of the department "Notes on Job Composition" was to make the awards.

After a careful review, which was revised several times, the awards were made to No. 27, first prize; No. 19, second prize; No. 8, third prize. The reward was for the "most artistic" specimen. The decision was telegraphed to The Toronto Type Foundry Company. Later, after the awards had been duly made, the list of competitors and prize winners was received from the type founders. It showed that Mr. Harry Buckle, of the Buckle Printing Company, Ltd., Winnipeg, was the winner of the first prize; Pollard & Daniels, Winnipeg, second; News,

Estate Agents and Managers," and yet others made fancy designs from rule, and ruined their jobs by overornamentation and the inappropriate use of borders. Some contestants, had they used their heads a little more, would have stood good chances of a prize. These sacrificed everything which should have been given prominence on a business card, in order to

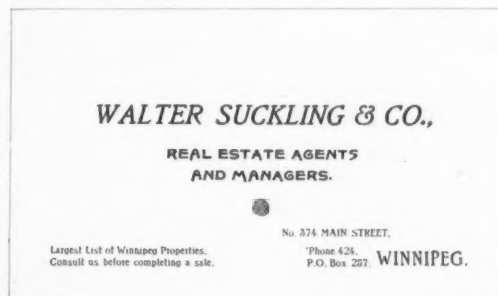


SECOND PRIZE.

secure a good "balance." Now, the "balance" could have been just as effectively carried out, without sacrificing the important wording.

The contestants were all unknown to THE INLAND PRINTER prior to the receipt of the "List of Competitors," being designated by number only.

We are informed that the foundry company intends inaugurating another contest this fall, and wishes us to judge it. It is only reasonable to suppose that the second contest will be



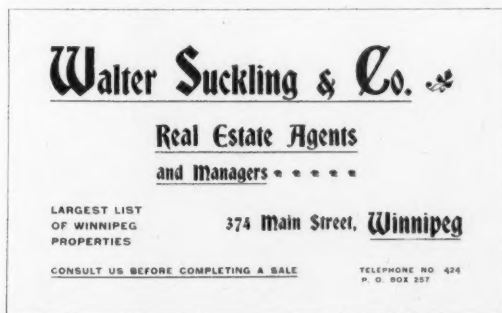
THIRD PRIZE.

more widely patronized than the one just ended. A year's subscription to THE INLAND PRINTER will undoubtedly be among the prizes in the next contest.

To those who failed to secure the coveted prizes we are prompted to say: Do not be discouraged. Try it again. Study out the matter to be displayed, leisurely. Do not be in too big a hurry. We feel confident that every competitor was more than repaid for the time expended on the job. These contests are very educational, and should be entered into at every opportunity.

A CEMENT IMPOSING STONE.

A unique imposing stone was recently made by M. J. Cantwell, of Madison, Wisconsin, at a fraction of the cost of a slate stone. A coffin was made and mounted on a frame with the necessary letter boards, etc., beneath. The services of a cement walk manufacturer were engaged and a section of walk was laid in the coffin. The stone has now been in use for some time and gives entire satisfaction for the purpose for which it was intended—for the imposition of large forms, which are planed on the bed of the press, and for dead matter. The surface is very likely not well adapted for a job stone on account of its not being as accurate as a regular stone.



FIRST PRIZE.

Medicine Hat, third. We reproduce the winning specimens, and regret exceedingly that space forbids the reproduction of the entire set of thirty. They would furnish an array of contrast examples which could not fail to be very educational.

Some of the contestants employed many faces of type, others gave more prominence to "Winnipeg" than to "Real



VIEW ON THE THAMES, ENGLAND.

Half-tone by
ELECTRIC CITY ENGRAVING CO.
99 Washington street,
Buffalo, N. Y.

Overlay made by
Beck's Perfection Process.

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

FOR MAGAZINES on presswork, etc., see also Department "Notes on Job Composition."

COLOR PRINTER, by J. F. Earhart. The standard on color printing in America. $8\frac{1}{2}$ by 10 $\frac{1}{2}$ inches; 137 pages letterpress, ninety color plates in two to twenty colors each. \$15, reduced to \$10.

PRESSWORK.—A manual of practice for printing pressmen and pressroom apprentices, by William J. Kelly. The only complete and authentic work on the subject published. Bound in cloth; 96 pages. \$1.50.

THE HARMONIZER, by J. F. Earhart. A concise guide in colorwork for the pressroom and elsewhere. Shows great variety of harmonious effects in printing colored inks on colored stocks. Invaluable to every pressman. \$3.50.

VARNISHES, LACQUERS, PRINTING INKS AND SEALING WAXES; their raw materials and their manufacture, the art of varnishing and lacquering, including the preparation of putties and stains for wood, ivory, bone, horn and leather, by William T. Brant. Illustrated by 37 engravings; 367 pages. \$3.

WHITE'S MULTI-COLOR CHART contains seventy-three specimens of cover papers of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. Each page shows how each color of ink would look on that particular paper, and also how the various colors look in combination. 80 cents.

HINTS ON IMPOSITION, a handbook for printers, by T. B. Williams. This book is a reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood by the advanced printer or the apprentice. Several chapters, fully illustrated, are devoted to "making" the margins. 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp. \$1.

THE MANUFACTURE OF INK; comprising the raw materials and the preparation of writing, copying and hektograph inks, safety inks, ink extracts and powders, colored inks, solid inks, lithographic inks and crayons, printing ink, ink or aniline pencils, marking inks, ink specialties, sympathetic inks, stamp and stencil inks, wash blue, etc. Translated from the German of Sigmund Lehner, with additions by William T. Brant. Illustrated; 230 pages. \$2.

EMBOSSING MADE EASY.—By P. J. Lawlor, a practical pressman and embosser. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. There are nearly a dozen pages of embossed specimens in bronze and colored inks, each worked on a different kind of stock from the rest, to show the effect of embossing on various kinds of stock. Instructions are given for making dies from various materials readily obtained by every printer, also complete instructions for etching dies on zinc. There are cuts of the necessary tools, and a diagram showing the operation of the dies when put on the press. \$1.

MOVABLE TRACK BUMPS ON WAYS.—F. L., of Pomona, California, asks: "Why do the movable tracks underneath the bed of a Cottrell country cylinder press bump hard against one end of the ways and not touch the other end? They do the same even when they have been put in the center." *Answer*.—We hardly understand your question fully, if you have stated it correctly. Still, we suggest that the framework of the press be leveled up evenly, and that the gibs on each side of the tracks be properly set to the ways, after which there should not be bumping, unless something else is radically wrong. See that the cylinder is also properly set to the bed bearers, and that the bed bearers are also so set as to be about type-high.

TYMPANS AND INKS FOR PRINTING ON LINEN PAPERS.—W. E. S., of Cascade, Iowa, says: "I have been having considerable trouble in printing on linen stock, sample of which I inclose. The rollers are in excellent condition, and what seems to trouble is the ink; it does not print up clearly, distinctly. What would you advise? and what ink for the stock inclosed?" *Answer*.—We refer you to answer given to J. C. L., of Fort Stockton, Texas, as covering your case pretty thoroughly. We fear, however, that you place too much reliance on the condition of your rollers, and, perhaps, not enough in the ink. If your rollers are in proper condition to distribute and lay on ink evenly on the form, there should not be any difficulty in printing on such a stock as your sample represents in the way of linen paper, for it is almost smooth and free from deep depressions. If your rollers are soft, dead and soggy, they will not do good work.

TYMPANS FOR PRINTING ON LINEN PAPER.—J. C. L., of Fort Stockton, Texas, writes as follows: "1. In printing on paper like linen letter-heads, what sort of tympan should be used to make impression clear, so as to show black in the

depressions of the rough paper as well as on the high spots? 2. What kind of job ink is it best to use? 3. Can you make any other suggestions to get a good, clear print on linen paper?" *Answer*. 1. Use a medium hard tympan—a sheet of too pounds blotting paper, two of thin muslin, or one of baby-linen rubber, placed about three or four sheets from the top draw-sheet, will be found quite an advantage. 2. Medium quick-drying job ink, costing from 75 cents to \$1 per pound, will be about right for general work. The ink should not be too stiff—rather let it be what is known as "short." Run the press a little slower than for work done on smooth paper. 3. Have a competent person to operate the printing machine with proper rollers, and he will be able to do the rest.

TROUBLE WITH COPYING INKS IN SUMMER.—J. L. G., of Duluth, Minnesota, writes: "I have a good deal of trouble with my copying inks during sultry weather. The ink works like water. I have tried three different things, but without any success. Is the fault with the ink, or is it the fault of the rollers?" *Answer*.—Copying ink is always thinner in body during summer weather—especially when humid—than in winter weather. The ink should be well stirred up in the ink can before using, and also frequently during the day, if run from an ink fountain. Inks of this kind should be kept in a cool, dry place, when possible. Aside from the peculiarity of the ingredients used in copying inks—consisting of glycerin and aniline coloring matter chiefly—the condition of the inking and distributing rollers has very much to do with its printing properties. Indeed, it is unfortunately the fact that the great majority of composition rollers, as made for summer use, are next to useless for the purpose intended, and also tend to augment the ever-increasing difficulties of the pressroom. Therefore, the writer admonishes those in need of rollers to work copying inks, colored inks, or fine black or blue inks, to lay in a supply of good glue and molasses composition rollers, as these can be relied upon when all others may fail.

WANTS TO KNOW IF WE THINK HIS WORK FIRST-CLASS. M. R. C., of Mount Sterling, Kentucky, has sent us a sheet of half-tones and type, printed on coated paper. Of this sample he says: "I do this that you may inform me correctly in regard to this character of work. I would have you enlighten me on this subject. Please point out the defects (there are many, no doubt). What I want to know is simply this: Do you consider this first-class half-tone work?" *Answer*.—The paper is of fine quality; so is the jet-black ink; but the make-ready on the half-tone engravings is hardly up to the average of what goes for first-class printing. The cuts lack artistic life and clearness. Evidently some attention has been paid to bringing out the strong solids, but the medium qualities and high lights are minus the artist-pressman's touch, for the engravings—some of them—could be made to appear much more emphatic. The general fault to be found with your work is that in this case you have carried too much ink on the job and filled up with picks and surplus color the more delicate portions of the half-tones. In this connection we would suggest that you hereafter carry the form rollers much lighter on the form, and thereby secure more perfect inking on the face of the plates. The reason for this suggestion becomes apparent when we direct your attention to the fact that on a couple of the pages the metal on the outside of the cuts shows up at the sides. This comes from the rollers being set too low on the form. Try our suggestions, and let us hear from you again.

WITH WHAT SHALL WE WASH ROLLERS?—E. S. A., of Hot Springs, South Dakota, says: "One authority says, always use lye to wash rollers; another says, use nothing but benzine; and still another one uses coal oil. One more says, never wash them except when changing color of ink, as they last better if the ink is left to dry on them. Would you kindly advise us as to the best wash to use and have used?" *Answer*.—There are rollers and there are rollers, and there are washes and washes for rollers. Then, again, varying conditions of

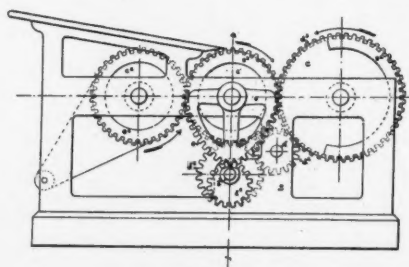
climate and weather suggest individual treatment in the character of the composition with which the rollers are composed. Hence, all the above authorities, excepting one, may be considered bona fide. The man who advises never washing rollers, and allowing the ink to dry on them for the sake of durability, cannot be classed in this list. Here is our recommendation: If your rollers are new and fleshy, rub them off with a covering of machine oil a short time before use, and then slightly sponge off the face with clean water before putting them into the press. This treatment is intended for *dry* weather, and when humidity is low or not present in the atmosphere. In damp weather we simply rub off all the oil possible with a clean cotton rag, and put the rollers to press without sponging off the face. If the weather is hot and humid, we wash off with benzine; sometimes it is better to apply coal oil, or astral oil which is preferable. This varied treatment applies directly to rollers made of glue and glycerin composition—the stock most generally used in newspaper and periodical production. For glue and molasses composition, we recommend keeping the rollers in a cool, and almost close, box in summer; and in a moderately warm room and close-fitting box in winter, on the bottom of which should be kept a small quantity of water or moist sawdust. The rollers should be put away with a coating of news ink or raw oil, which should be cleanly rubbed off previous to being sponged off with clean water before being put to press. Lye—*weak lye*—may be used to freshen up the “life” of “dead” rollers, and to thus give them more “tack” to work with—that is about as far as we care to recommend lye as a wash for rollers.

CRITICISM ON A SHEET OF HALF-TONES.—C. M., of San Francisco, California, has sent us a sheet, 19 by 24 inches, containing eight half-tone army sketches, printed on heavy coated paper, regarding which he writes: “Find inclosed sheet of half-tones, printed on a two-roller Optimus press; ink used, Levey’s blue-black at \$1.50 per pound. The job is not satisfactory to either the customer or myself. The customer made the plates in his own establishment, and concedes that the plates might be better, but insists that the presswork is responsible for the poor appearance of the work. I contend that the printing is all right, save making the ink a little blacker. On some of the plates I had to polish with charcoal the rest of the enamel that had not come off the plate. Please criticise this sheet at your earliest convenience, in order that I may know how to do better next time.” *Answer.*—The plates are well made and as meritorious as plates of this kind usually are. The ink is also suitable and of splendid quality; but the paper is a trifle weak, by reason of the coating “picking” on the form of plates. You should have added to, and well mixed into the ink, a small portion of lard, which would have corrected the “tackiness” of the ink and allowed the paper to leave the form with greater freedom. If you will examine the printed sheet you will observe that the half-tones are “peppered” with “picks” that have been caused by the weakness of the coating matter on the paper. Again, you have not evened up (from below) the several plates to uniformity; for example, the top of large plate in right-hand corner is low. What you should have done to have bettered the presswork on this sheet was to have made a fairly strong overlay for each group of soldiers, including the tented field, and to have carried the color *uniformly even on both sides of the paper*, giving careful attention to cleaning up the plates at the first signs of picking, as well as watching the performance of the form rollers, which should be set *lightly* to the form and distributors. You should not have attempted to remove the “chemical enamel” on the face of the half-tone plates, because that is one of the features which contributes to the greater durability of the face of the engraving. Your greatest defect, as shown by this specimen, is the lack of uniformity of color—one side of the sheet being far too light for the reverse side, which is a trifle too dark by reason of carrying too much ink.

WORKING A BORDER UNDER DISADVANTAGES.—C. H., of Trenton, New Jersey, has forwarded for inspection a sheet, 28

by 40 inches, which has been folded double so as to make the size 20 by 28 inches, in order to print a plain border two inches wide around the full size of the sheet and work the same on a press only 36 inches wide. The sheet shows wrinkling, bellying in the middle and widening of border at the leaving-off end—three serious faults when the other half of the border is worked and fitted to the first half. The correspondent asks: “Will you please tell me how to stop the inclosed sheet from wrinkling on the back edge? The printing was done on a two-revolution press thirty-six inches wide. First, I had all the grippers and bands tight; then I loosened the three grippers on each end; then I tightened them and let up on the center ones; then I bored holes in the border, about an inch apart, between the top of the furniture and the top of border on both side and bottom pieces, to let the air through. After trying the above, I took one of the end pieces off and worked it separate; this worked all right. The tympan was made up of five sheets of its own, with a muslin drawn tight over them.” *Answer.*—All things being considered, you have done well; but we are inclined to the belief that it would have been more economical and better done if the job had been put on a press adapted to the size of the sheet. The doubling of the sheet and the very narrow outside margins did much to throw the accuracy and smoothness of the sheet from its true course on the cylinder. We also notice the position of the grippers, as marked on this sheet, and take exception to their disposition. For instance, you have three of these on the off half of the half-sheet, and five on the other portion. We are inclined to the belief that if you had left off the two grippers on the pica outside margins of the sheet and used only four on the inside—setting the off and near grippers about one inch from the side strips of the border, the drop guides about three inches apart from these, and the other two guides at an equal distance on the inside of the drop guides—you could have done better. When the cylinder is traveling true, from side to side, and without sag of any kind, a proper disposition of the grippers and drop guides may be counted on for adjusting many perplexing problems.

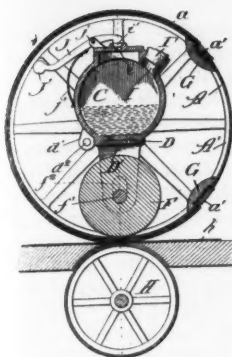
PATENTS.—There appears to be a tendency in the minds of printing press manufacturers to the notion that the rotary press may be the coming thing for commercial printing. This idea receives emphasis from a patent (No. 608,153) just granted Berthold Huber, on the machine shown herewith. The central



No. 608,153.

cylinder is for the impression, the large right-hand cylinder carries the curved plates for printing, and the left-hand cylinder is for delivery. The feeding and fly arrangements may be like any ordinary drum cylinder press. The object of the peculiar pear-shaped gear on the shaft of the impression cylinder, controlled by the eccentric gear below, is that the speed of the impression cylinder may be slowed down at the time of taking the sheet from the feed-board, thus facilitating good register.

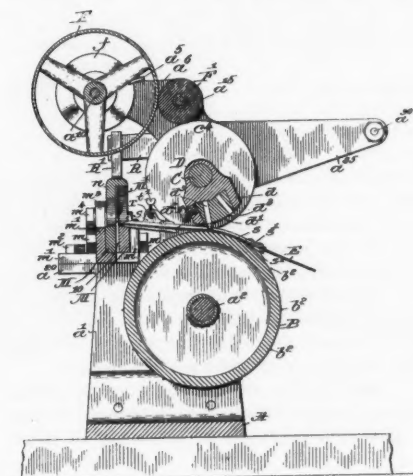
We question whether many pressmen will favor the ink fountain illustrated herewith and patented by L. M. Rouse, of Chicago, as No. 606,878. The fountain *C* is inclosed within a large perforated distributing cylinder *A*, the fountain being stationary, while the cylinder revolves. Ink is let out of the bottom of the fountain through perforations and sliding plates



No. 606,878.

to the roller *D'*, which presses the ink against and through the perforations of the large cylinder *A*, thus inking the roller *H*. Any devil who might be ordered to wash up this fountain for a change of ink would be justified in resigning from the business.

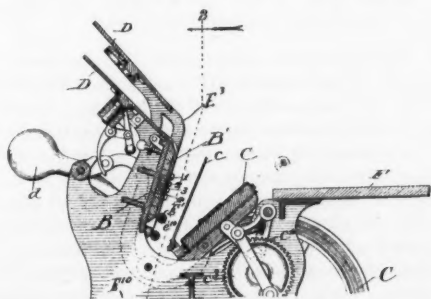
The rotary card press of A. H. Ray, of Ashland, Massachusetts, patent No. 607,131, is a marvel of simplicity. A curved plate for the form is mounted on the segment cylinder *d*, and inked from the cylinder *F* by the roller *F'*. The strip of card *s* is fed with the movement of the large lower cylinder *B*, and advances with each printing a distance varying with the length of the form,



No. 607,131.

being then stopped until the form comes around again. The card is cut by the knife *M*.

A new method of adapting a platen jobber for two-color printing is described in patent No. 606,891, by S. Klotz, of Chicago. He places an extra ink disk above the ordinary disk, and adapts his rollers by means of guides to run on the required disk and on certain portions of the form. It looks as if it would work all right.



No. 606,891.

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TWO DOLLARS A TERM.

What we know about the printing business was learned from THE INLAND PRINTER. Inclosed find two dollars for another year's schooling.—*Hal Marchbanks & Co., Job Printers, Ennis, Tex.*

PROCESS ENGRAVING NOTES AND QUERIES.

CONDUCTED BY S. H. MORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

Wilson's Photographic Magazine (monthly), 30 cents a number. Edited by Edward L. Wilson, 853 Broadway, New York City.

Anthony's Photographic Bulletin (monthly), \$2 a year; 25 cents a number. E. & H. T. Anthony & Co., 591 Broadway, New York City.

Photo-Engraving.—By Carl Schraubstadter, Jr. Bound in cloth; illustrated with numerous diagrams, and provided with a copious index. \$3.

Process Worker and Photo-Mechanical Printer (monthly), 50 cents a year; 5 cents a number. Published by Scovill & Adams Co., 60 East Eleventh street, New York City.

Photo-American (monthly), \$1 a year; 10 cents a copy. Edited by Edward W. Newcomb. Photo-American Publishing Company, 20 East Seventeenth street, New York City.

Photographic Times (monthly), \$4 a year; 35 cents a number. Edited by Walter E. Woodbury. Photographic Times Publishing Association, 60 East Eleventh street, New York City.

Drawing for Reproduction.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Bound in full cloth; 162 pages; 47 illustrations. \$2.50.

Photo-Engraving.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. 180 pages, 6½ by 8½ inches; substantially bound in cloth; fully illustrated. \$3.

Process Review and Journal of Electrotyping (monthly), \$1 a year; 10 cents a number. Edited by George W. Gilson. Professional Photographer Publishing Company, Buffalo, New York.

Photogram (monthly), 4s. 6d. or \$1.10 a year; 3d. or 10 cents a number. Edited by H. S. Ward. The Photogram, Ltd., Farringdon road (close to Ludgate Circus), London, E. C., England.

Process Work and the Printer (monthly), \$1.25; *Junior Photographer* (monthly), \$1.50; *Practical Photographer* (monthly), \$2.10. Percy Lund, Humphries & Co., Bradford, England, publishers.

Theory and Practice of Design.—By Frank G. Jackson. An advanced text-book on decorative art, being a sequel to "Lessons on Decorative Design," by the same author. Bound in cloth; 216 pages; 49 plates. \$2.50.

Practical Half-Tone and Tri-Color Engraving.—By A. C. Austin. This is the latest book on process work. Bound in cloth; 158 pages. Illustrated with examples of three-color and half-tone engraving. The Professional Photographer Publishing Company, Buffalo, New York. \$2.

Photo-Engraving.—By H. Jenkins. Containing practical instructions for producing photo-engraved plates in relief-line and half-tone, with chapter on three-color work, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper and bound in light-brown buckram, gold embossed; 140 pages. \$2.

Photo-Trichromatic Printing.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Photo-Trichromatic Printing." The photo-engraver or printer who attempts color work without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages with color plates and diagrams. Bound in red cloth. \$1.

READ THE ADVERTISEMENTS.—A. W. R., Methodist Episcopal Publishing House, Madras, India, wants to learn the burnishing or finishing of half-tone blocks. Also all about the three-color process and the chalk process. *Answer.*—All of which information can be had from a copy of THE INLAND PRINTER. The notices of books at the head of this department should be consulted; also the business directory.

THE ROYAL PHOTOGRAPHIC INTERNATIONAL EXHIBITION. Too late for previous notice the catalogue of this exhibition has been received. The catalogue was compiled by Mr. R. Child Bayley, the assistant secretary of the Royal Photographic Society, and is in itself a highly creditable production. It places on permanent record the exhibits that were gathered there and gives the future investigator and historian much helpful information. It is handsomely illustrated and printed, and is a model of what such a work should be.

ENGRAVERS' ROULETTES.—From Frankfort-on-the-Main comes an inquiry for the manufacturers of American engravers' roulettes. There have been other inquirers as to the reason why American roulettes have gone out of the market. *Answer.* The American roulettes, that have been so much prized wherever there were skilled engravers, were all made by a single individual. In the days when American steel engraving had no equal, roulettes were most important tools and the demand for them was supplied by a mechanical genius named Keating. All the old engravers knew him. As steel engraving was being crowded out by half-tone, his business dwindled until it scarcely yielded an existence. Now roulettes are coming into frequent

use for half-tones, but too late to be of benefit to the skillful maker of them, for he is dead and there is no one will ever likely fill his place.

ETCHING NEWSPAPER HALF-TONES.—"Anzeiger," Louisville, Kentucky, complains: "I have trouble in etching half-tones on zinc by the enamel process. The acid seems to cut through enamel coating before I have the proper relief. My nitric acid bath is just strong enough to taste acid. I have also tried the albumen process, but my screen seems too fine and I blur it in developing." *Answer.*—Use albumen process; print less than you would for linework. Have the ink coating thinner also, and develop in cold water, and you will have no further trouble.

PHOTOGRAPHY AIDS IN TYPE DESIGNING.—Aymer Valance, a biographer of William Morris, of the Kelmscott Press, tells how Morris set about to design and "get punches cut for a new font of type," and to this end he bought whatever *incunabula* he was able to procure, causing a number of examples of the type with which they were printed to be enlarged by photography to five times their original size. In this way he studied not only their original forms, but the causes also of the effect to which those separate letters contributed in the composition of the page. Having then compared and analyzed and studied the various fonts of type until he had mastered, with his usual thoroughness, the ideal principles that constitute the beauty of each letter, Morris began to fashion his own type. Each letter he designed on a large scale and then had it reduced by photography to its working size and again revised before being handed to the type cutter.

EARLY EXPERIMENTERS IN HALF-TONE.—Mr. William Gamble contributes the following paragraph to the Royal Photographic Society's exhibition catalogue: "The first suggestion to break up the tones of the photograph by means of a screen was by Fox Talbot, who, in his patent dated 1852, describes his method of placing muslin, crape, etc., between the negative and the sensitive metal surface which was to be etched. He instanced as one way, that a glass might be covered with opaque lines. Several experimenters appear to have taken up Fox Talbot's idea, among them Berchtold, in France, and C. J. Burnett, in England, in 1857 or 1858. Baron F. W. von Egloffstein was making experiments in the manufacture and use of ruled screens in Philadelphia in 1861, and some of his work is shown. It was also in Philadelphia that the fundamental principles of the modern process were worked out by F. E. Ives. The enamel process of half-tone etching was first worked by an Englishman named Purton in Philadelphia, and it is there that the screens now universally used are manufactured by Max Levy.

PATHFINDERS TO PROCESS WORK.—Here are a few of the men, now deceased, to whom process workers owe their business: Joseph Nicéphore Niépce, who discovered that bitumen was sensitive to light, and in 1822 made pictures with it on tin. Mungo Ponton, in 1839, discovered that bichromated gelatin became insoluble through the action of light. Frederick Scott Archer introduced the collodion process in the year 1851. Louis Alphonse Poitevin, who patented, in 1855, a photo-engraving process—casting in plaster from a gelatin-bichromate relief. He also discovered photo-lithography and collotype. Abel Niépce de St. Victor made negatives on glass in 1848, using albumen as we now do collodion. Also devised a method of intaglio engraving with bitumen. Henry Fox Talbot worked out the photogravure process. Robert Hunt discovered the developing powers of sulphate of iron in 1844. Sir John Herschell discovered, in 1819, the solvent action of the alkaline hyposulphites on silver salts. He also discovered the ferro-prussiate blue-print process. Walter Bentley Woodbury, the inventor of the Woodburytype.

TO LEARN THE THREE-COLOR PROCESS.—To the numerous inquirers who want to learn the three-color process it is suggested that they first get Zander's book on trichromy and

study it until they understand it thoroughly. Then let them read what A. C. Austin has to say about three-color in his book on engraving. They will then have a little information on the subject, and if they are not discouraged by this time their best plan is to pay some one for the knowledge they lack. After this is all done, it can safely be said that, unless the beginner has natural, or a well-trained, color discrimination and the assistance of expensive apparatus, he will fail in practice. Should he succeed, however, in producing three-color plates, the chances are he will not get them satisfactorily printed. Notwithstanding all this, three-color work will be done, and is bound to grow more and more in favor. One is reminded of what Artemus Ward said of Jefferson Davis, that "It would have been five dollars in his pocket if he had never been born." For most men, who attempt three-color, it would be a great many dollars in their pockets if they had never gone into it.

MR. IVES' ENAMEL FORMULÆ.—Mr. Frederick E. Ives divides half-tone negatives into two classes, those strong in contrast and the others flat and screeny. He recommends for each class a separate formula. For negatives in which the finest gradation is preserved, his favorite enamel formula is:

Fish glue.....	5	ounces
Potassium bichromate.....	88	grains
Chromic acid.....	40	grains
Concentrated ammonia.....	13½	drams
Water.....	12	ounces

The bichromate is dissolved in ten ounces of water, and the fish glue added and thoroughly mixed; the chromic acid is dissolved in the remaining two ounces of water, and added drop by drop to the glue solution. The ammonia is poured in last of all. After a plate is coated with this enamel and printed, it is developed in cold water, immersed in methylated spirit, then rinsed in pure alcohol and finally dried spontaneously. For the etching, a strong solution of pure perchloride of iron should be used and the plate kept rocking while etching.

For flat negatives, the shadow dots must be brought out by strong printing and the high light dots reduced in size by long etching. This is the formula he recommends for such negatives:

Albumen.....	6	ounces
Fish glue.....	5	ounces
Ammonium bichromate.....	150	grains
Chromic acid.....	59	grains
Water.....	12	ounces

This gives an enamel coating of considerable thickness, which would allow of strong printing and local developing to bring out the shadow dots. It will also withstand the long etching necessary to reduce the dots in the high lights.

THE ENCYCLOPÆDIC DICTIONARY OF PHOTOGRAPHY.—To Walter E. Woodbury, F.R.P.S., are we indebted for the preparation of an encyclopedia of photography, just to hand. An idea of its comprehensiveness may be gained from the fact that it is a handsomely bound volume of 536 pages. The size of the page, type and paper is similar to that of *THE INLAND PRINTER*. It contains over 2,000 references and 500 illustrations. Mr. Woodbury, the compiler of this dictionary, is the distinguished editor of the *Photographic Times* and the *American Annual of Photography*, both being publications unexcelled in their lines. He is, besides, the editor of various other works on photography. His father, the late Mr. W. B. Woodbury, was the inventor of many photographic improvements, notably the Woodburytype, a most beautiful method of permanent photography which will always remain a monument to his memory. Therefore, the editor of this encyclopedia was admirably fitted in every way for the work at hand. The photographer will find it an excellent source of reference, for it gives the processes and formula in all the detail necessary. The process worker, however, will be rather disappointed. He will naturally turn to the words "Half-tone Process." There he is referred to "Photo-engraving," and under the latter head he will not find a word regarding our modern half-tone process. This is probably the

most serious omission in the volume, for if the reader were but referred to "Process Blocks," there he will find concise, yet complete instructions for the production of half-tone blocks from the pen of Mr. Robert Whittet. The numerous applications of photography shown in this volume is the first thing to impress one. The whole is written in an interesting way, and there is no student of photography but will find this book invaluable for reference. It is published by the Scovill & Adams Company, of New York, 60 and 62 East Eleventh street.

DESIGNERS AND ENGRAVERS OF TYPE.

BY WILLIAM E. LOY.

NO. VIII.—ALEXANDER KAY.

NEXT to the cutting of scripts, no branch of the type engraver's art calls for so much skill and delicacy as roman faces. The ordinary reader may be impressed with the pleasing effect of the printed page when set in a certain face of type, but he cannot critically distinguish the qualities which produce this effect. Some men are naturally gifted in



ALEXANDER KAY.

this fine perception, but it may be cultivated and made keener. Of noted American cutters none have excelled and few have equaled Alexander Kay, of Philadelphia. This gentleman was born in Edinburgh, Scotland, June 6, 1827, and after receiving a thorough education was apprenticed to a manufacturer of bookbinders' tools. In the spring of 1850 he went to London, where he placed himself under the instruction of John Skirving, who was a well-known expert in letter-cutting on steel. Among his

patrons were such prominent type founders as Henry Caslon and Vincent Figgins, of London, and Stephenson, Blake & Co., of Sheffield.

Having obtained a thorough knowledge of the art, Mr. Kay began business for himself, and was meeting with success when a tempting offer of a position was received from L. Johnson & Co., of Philadelphia. With the adventurous spirit of young manhood prompting him he accepted, and he reached his new home in November, 1854, after a very stormy ocean voyage. Mr. Kay's connection with this well-known foundry continued for nearly forty years, until cataract practically deprived him of his sight. His time was given almost exclusively to the cutting of roman faces on steel, and a reference to the specimen book of the MacKellar, Smiths & Jordan branch of the American Type Founders Company will show the reader the skill and industry he possessed. Of faces shown in the specimen book mentioned he cut Agate Nos. 6, 7 and 16; Nonpareil Nos. 6, 8, 9, 10, 15 and 16; Minion Nos. 7, 8, 9, 10, 11, 12, 15 and 16; Brevier Nos. 9, 10, 11, 12, 13, 15 and 16; Bourgeois Nos. 9, 10, 11, 12, 13, 14 and 15; Long Primer Nos. 9, 12, 13 and 15; Small Pica Nos. 9, 10 and 12; Pica, Nos. 9 and 13. The foregoing romans with their italics constitute the work of an ordinary lifetime, but he cut, besides, the Binny Old Style in nonpareil, minion, brevier, bourgeois and long primer, and the ever-popular Ronaldson Old Style in nonpareil, minion, brevier, bourgeois, long primer, small pica and pica. Mr. Kay considers the Ronaldson his masterpiece, and if one can judge from its unprecedented sale and the promptness with which it was copied by other type foundries, he is undoubtedly right.

As before stated, Mr. Kay's work has been chiefly romans, old styles and their italics, but the few series of display faces are all characterized by the same careful treatment. In the same specimen book one may see his Title No. 2 in six sizes, Ronaldson Clarendon, Ronaldson Title Slope, Old Style Title, Caslon's Anglo-Saxon, the latter in five sizes. He also cut Script No. 2 in English, great primer and two-line pica. The only series

cut by him which may be classed as ornamental is Lithographic Slope, cut on steel, in six sizes from brevier to two-line small pica. The only work in soft metal, such as is now generally used by type engravers, is the old but beautiful "check lines."

Like most cutters on steel, Mr. Kay lays no claims to designing; yet the proper proportioning and forming of the roman alphabet calls for a skill which would be of the highest quality were it developed in combination with a study of ornament. He has combined with his punch cutting the engraving of dies for minting coins, and for several years he did most of this work for the Philadelphia mint.

Mr. Kay still lives in Philadelphia, an old man, it is true, but enjoying the fruits of a well-spent life. Although denied the privilege of close study of type faces by reason of his defective sight, he has not lost interest in his art, and is as enthusiastic as when, a young artisan, he came to the country of his adoption.

ERNST MORGENSTERN.

AMONG the contemporaries of THE INLAND PRINTER the *Deutscher Buch- und Steindruckerei*, conducted by Mr.

Ernst Morgenstern, is among the most progressive and beautiful in illustration and typography. Its editor and founder was born in 1851 in the small town of Ronneburg, Thuringia, where he attended the local grammar school. At fourteen he was apprenticed to the printing trade. During his apprenticeship of four years he made use of evenings to further improve his knowledge, and more especially devoted attention to a study of foreign languages. On the expiration of his period of apprenticeship he passed the "Einjährig-Freiwilligen" examination, and entered the army, three months before the Franco-German War broke out. He fought at the battles of Beaumont, Sedan, Mont-Valérien; was lying before Paris from September to January; then went to St. Quentin, where he was involved in the three days' battle, and afterward returned to Paris. Before the victorious entrance to Paris with the Emperor William, his regiment had to leave this place and to march to the south of France, there lying until peace was signed.

On returning home, Mr. Morgenstern left the army and took a situation as compositor at Leipsic, but, obtaining better terms, he soon transferred his services to the Royal Printing Office at Berlin, here obtaining his first impressions of a large printing establishment. In the spring of 1873 he took a fancy to seek further experience by traveling; and, leaving Berlin, journeyed through Saxony and Thuringia, and up the Rhine to Strasburg and Metz, taking a situation at each of these places for a couple of months. Then, recommencing his travels, he visited Paris, Orleans, Lyons, Chambéry, Aosta, Turin, Florence, Milan; and after traversing the Splügen and visiting Geneva, Neuchatel, La Chaux de Fonds, Berne and Munich, he returned to Berlin, and again took up a situation at the "Imperial Office"—the title now conferred upon the old Prussian Royal Printing Office. Resting for awhile, he worked hard in his leisure hours to acquire an acquaintance with the English language, and, succeeding, again made a move. This time he left for London. There he first found a situation at the British and foreign printing office of Messrs. Wertheimer, Lea & Co., remaining there about ten months, and then accepted a position as reader for foreign work at Messrs. Charles Skipper & East's. He remained for three years in England, and will always remember the assistance he received among fellow-craftsmen there. Returning to Berlin in 1879, he accepted the German and Austrian agency for the well-known printing ink and oil manufacturers, A. B. Fleming & Co., Ltd., who have always liberally assisted him in his progressive endeavors.

Having arrived so far, he has carried out a long-cherished hope to give German printers a worthy review representing the arts of Gutenberg and Senefelder, into which he carries his remarkable energy, taste and resource.

THE PALETTE AND CHISEL CLUB OUTING.



THE idea held by some people that artists do nothing but sit around and have a good time all day painting things for the people who stand in line waiting to pay money for them, is not—strictly speaking—correct. But that a band of city-bred artists turned loose in a wilderness with no “orders” to worry them and a lot of paint and canvas to waste as they please, are about the safest combination to bet on for the production of a “good time,” no

one will doubt. And when that lively organization, known as the Palette and Chisel Club, left Chicago last June for two weeks in the Muskoka Lake region of Canada by the courtesy of the Grand Trunk Railway system, their friends knew that the boys would not only continue this artistic tradition but do some good work also.

They came back early in July, and for two weeks the club's studio in the Athenæum building was a focusing point for the art lovers of Chicago, the attraction being an exhibition of the sketches made during the trip. Over one hundred oil paintings and water colors were displayed, besides the numerous photographs made by the “camera fiends” of the party, and much creditable and interesting work bore testimony to their industry and appreciation of the beauties of nature.

Fifteen members of the club made the trip, the same being Messrs. Mulhaupt, Thwing, Smith, Holme, Purvis, Hunter, Jansson, Swanson, Foerster, Thayer, Snyder, Ryden, Irvine,



MULHAUPT AND THAYER—FROM PHOTOGRAPH BY W. DE WITZ.

De Witz and Boehm, and while it is impossible to give examples of the different ways in which these various artists saw the picturesque, the sketches and photographs reproduced in this number of *THE INLAND PRINTER* will show the kind of coun-



LOGS COMING OVER THE FALLS—E. N. THAYER.

try they had to work on. Some painted all day, only stopping for meals, others ate and slept part of the day and painted the rest of the time, and still others rented canoes and came back bringing sketches and fish and vivid tales of the scenery they didn't sketch and the fish that got away. And at night they built bonfires and entertained the people of the hotel and the surrounding cottages with songs and stories. On the 4th of July, being in a foreign country, they celebrated the day with an Indian war dance, and big chief Thayer took the war path and had to be subdued by President Mulhaupt, as shown in the accompanying photograph.

In addition to Lake Muskoka they made trips to Lakes Joseph and Rosseau on the Muskoka Navigation Company's fine line of steamers, and when the two weeks were up the artists boarded the train of the Grand Trunk Railway system for Chicago with the resolve that they will return some day and see more of the country and its lakes.

MACHINE COMPOSITION NOTES AND QUERIES.

CONDUCTED BY GEORGE E. LINCOLN.

Under the above heading will be given, from month to month, practical information, notes and queries, relating to type composition by machinery. The latest inventions will be published, and the interests of manufacturers, printers and operators sedulously cultivated. All matters pertaining to this department should be addressed to Mr. George E. Lincoln, No. 34 Park Row, New York, in order to secure prompt attention.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

THE LINOTYPE OPERATOR'S COMPANION; a treatise on how to operate and care for the linotype machine. By E. J. Barclay. \$1, postpaid.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT. By Frank Evans, Linotype Machinist. \$3, postpaid. The Inland Printer Company, Chicago and New York.

KEEP the metal at an equal heat to insure perfect slugs, otherwise much time is lost in making ready while on the press.

OF late Thorne operators are in demand. Positions for good operators can be secured by writing to the company.

MR. J. W. SUTHERLAND, who has charge of Chicago stock-room for linotype supplies, at 62 McVicker's Theater building,

reports a constantly increasing business. This stockroom of supplies is highly appreciated by the Western users of the linotype.

LOOSE MOLD DISK.—M. L., Boston: From the description you furnish, the high lines you complain of must be produced by the mold disk being loose.

A WRITER in the *Arena* shows that with the aid of machinery 500,000 persons now do the work that would have required 16,000,000 under the old system of production.

PRINTERS who become operators also become facetious. For instance, "Cockroach Hall"—a name formerly given a restaurant where many took their meals—is now known as the "Waldorf."

THE Cox Typesetting Machine is doing exceptionally good work in the book office of Barnard & Miller, on La Salle street, Chicago. During a recent visit to this office, its performances were commended by all. □

THE well-known linotype operator-machinist, Mr. Aaron Anshell, has now charge of the linotype machine in the Stillwell plant at 218 William street, New York City, which was installed and operated by President Donnelly.

THE western branch of the Unitype Company will be located at 188 Monroe street, Chicago. An elegant suite of business offices and an exhibition room, where purchasers and others may inspect the different machines, are now nearly completed.

"BACHELOR" linotypes is the unique and appropriate name given where but one machine is used in an office. This kind of bachelor is becoming numerous and is just as popular among the frater-



BALA FALLS, MUSKOKA DISTRICT—A. L. FOERSTER.



LUMBERMEN RIDING LOGS—F. HOLME.



ISLANDS IN LAKE MUSKOKA—F. J. MULHAUPT.

nity as are his two-legged prototypes at a summer resort.

THE Stillwell Printing Company, 220 William street, New York City, is the only machine plant owned and personally conducted in that city by young ladies. Both Thorne and linotype machines are in use. It is pleasant to record that this firm is prosperous and popular.

THE book department of the *Daily True American*, of Trenton, New Jersey, sends to this office specimens of work done upon linotypes equipped with the two-letter matrices. The pages are set in small pica No. 9 and the matter is full of italics. The

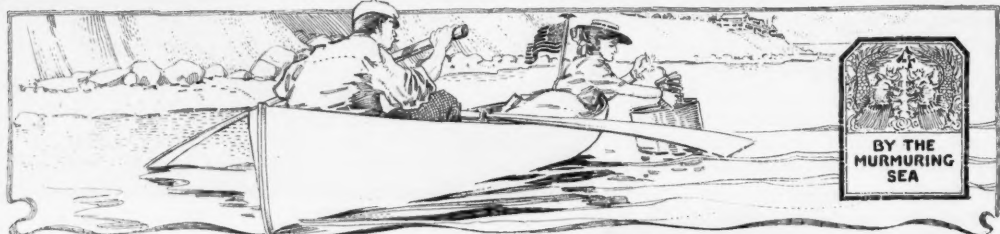
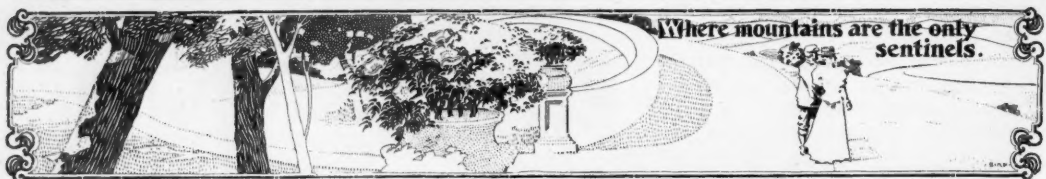
alignment is perfect in both the roman and italic, and it well demonstrates the practicability and value of this new device.

MR. F. HOHENBERG, a Hartford (Conn.) compositor, is credited with having set 4,000 ems of solid brevier type in two hours one day recently. If this record is correct Mr. Hohenberg need not be afraid of being thrown out of work by machines. He can give a machine a hard tussle.

□ WHEN it comes to a question of prices to be charged for machine composition the printer with the movable typesetting machines has a decided advantage, for, at the present time, he can charge the same rate as hand composition—the quality of the work being the same by either method. □

DURING a visit to the book printing office of Gunthorp-Warren Company, Chicago, we were shown two Lanston typesetting machines. These were casting and setting small pica type at the rate of 3,000 ems per hour with a regularity that was convincing of the practicability of these wonderfully ingenious machines.

PACEMAKING and the ambition to be known as a "swift" has set the standard of excellence so



HEADINGS FROM THE BOSTON HERALD.

Drawn by Elisha A. Bird.

high that when a man reaches a certain age and loses his situation he will find it impossible to get another. After a printer becomes a competent operator, added experience brings him no knowledge which will increase the value of his services to an extent which will counterbalance the loss of youthful activity.

A NEW YORK CITY employing printer recently asked a number of machine plants in the city for an estimate based upon 100,000 ems of composition, 24 ems pica measure, solid long primer; read, tied up in pages and to be delivered thus upon galleys; metal to be returned; and he received the following figures: \$35, \$40, \$45, \$50 and \$60. He claims to have given it to the office making the \$60 estimate.

ALL FOUNDRY TYPE.—Proprietor, Boston, writes: "I notice the announcement of the formation of the Unitype Company and that it is to furnish a variety of typesetting machines. Please advise me if these are all to be for the use of foundry type or are they also contemplating slugcasting machines?" *Answer.*—It is the intention of the company to manufacture machines to compose foundry-made type exclusively.

MR. ALEXANDER DOW, inventor of the Dow composing machine, is now a first-lieutenant in the First Regiment of the United States Volunteer Engineers. If Mr. Dow is as successful in building bridges, fortifications, etc., as he was in building a typesetting machine, his fame will be heralded by every tongue. It is regrettable that he did not place his truly meritorious composing and distributing machines in practical operation in some printing office before going to the front.

THE company formed in Berlin to exploit the Typograph composing machine has lately concluded an agreement with the central committee of the German Typographical Federation respecting the terms on which instruction in the use of that apparatus shall be given in the company school. It has been agreed that no learners shall be allowed to practice other than members of the Federation, or of some foreign society affiliated with it. No women are to be taught under any circumstances.

THE numerous fraternal acquaintances of Mr. F. H. Friend, an old and active member of No. 6, will be pleased to learn that he is prospering in his vocation of book canvassing. Upon the advent of the machines, Mr. Friend secured the exclusive agency from Funk & Wagnalls of the printing offices in Greater New York in which to canvass and sell the Standard Dictionary. The hustling habit acquired in the composing room in "pulling out" for "phat takes" has been adopted in his new profession, much to the profit of both himself and his firm. Mr. Friend's down-town office is at No. 34 Park Row.

SOME exceptionally handsome specimens of linotype book printing are upon exhibition in the Eastern offices of THE INLAND PRINTER, which have been submitted by a number of firms. These are inspected and commented upon by the visitors, many of whom have heretofore been skeptical as to the ability of the linotype to successfully do fine bookwork. In fact, so perfect are many of these specimens in their typography that it requires the keenest vision to distinguish them from printing done with new type. With the linotype in this state of perfection its large sales can be well understood.

AN exchange says: "The linotype is now making itself felt in printing circles in Austria. As a result of various trials we hear that representative printers contemplate forming an association of linotype users, thereby to agree upon a scale of payment, and support each other during the further introduction of the machine. As the machine enters upon new ground, history evidently repeats itself. Desirous of making his own tests, the proprietor of the *Fremdenblatt*, Vienna, installed a composing machine—the Typograph—and instituted a regular series of competitions between the machine and an expert compositor. The results now tabulated are interesting, showing that taking all corrections, etc., into consideration, the machine produced

fully twice as much as the hand compositor. This deduction that one machine undoubtedly does the work of two men will probably not satisfy the proprietors of other machines on the market claiming to displace at least three or more men. There are, however, local considerations of language and so on, to be taken into account."

A JOHNSON typesetting machine, manufactured by the Johnson Typesetter Company, of New Bedford, Massachusetts, is now on exhibition at No. 185 Franklin street, Boston. This machine casts type similar to foundry type, automatically justifies the line, leads the matter if desired, and delivers it upon a galley ready for the proof press. The speed of the machine is very rapid, while spaces are cut at the rate of 100 per minute. The simplicity of construction is a marked feature of the machine. The price is \$2,000. The company is incorporated under Maine laws. Its officers and directors are all New Bedford men. Edmund Anthony, Jr., is president, and Benjamin H. Anthony, treasurer and secretary. These gentlemen, with F. Amos Johnson, the inventor, Nathaniel Hathaway and Benjamin Anthony, are directors.

THE most comprehensive and practically useful price list which we have seen lately has just been issued by the Mergenthaler Linotype Company. It comprises a complete price list of the numerous parts of the linotype machine. The arrangement and classification is so perfect and easily understood that the price of the minutest rivet or screw is readily ascertained. The index is very properly the key to the construction of the machine. It divides the machine into five parts, namely: assembling, casting, distributing, driving and supporting mechanisms. These subdivisions are divided into the parts forming their respective sections; each specified part is preceded by a letter and number, which corresponds with an arbitrary illustrative sheet which is used in the factory. To order a part the letter and number need only be given, and this can be economically telegraphed where such a course is made necessary. This dissecting of the linotype is a most interesting study, and we know not which most to admire—the brains which conceived the machine or the brains which took it apart by piecemeal and determined the value of each individual part, however trifling, in dollars and cents.

P. H. SCOTT, of St. Louis, Missouri, writes: "I wish to state that the announcement of the Unitype Company's formation for the manufacture and marketing of different classes of typesetting machines for the composition of foundry type is of more than passing interest to me, and it must be also to the trade at large. It has always been a conundrum why the different typographies of the country did not encourage such a move long ago and thus save our typography from the deterioration which has been going on so rapidly since the advent of the linotype. The immense sales of this machine demonstrated most clearly the need of machines to set type, and while its performances are wonderful, still, from its construction, its output can never attain to or produce the substantial and perfect appearance of our printing which can be secured by the use of type manufactured by the type foundries. We are educated to expect faultless type faces for our literature, and I, for one, have resented the inroads of the linotype in our book and magazine offices with its weak-appearing printing and its confusing and often absurd mistakes. Now that the Unitype Company has engaged to give us a variety of machines, which I understand means a variety in prices also, it will enable us to continue the giving of perfect printing to our customers at a cost to ourselves which will warrant us to remain in the business. This is a most gratifying knowledge, and it cannot but prove a most successful move to the promoters of the scheme.

THE announcement of the formation of the Unitype Company, to manufacture a variety of machines for the composing of foundry-made type, has caused a number of letters to be received by this department from book and job printers, which space will not permit us to publish. Some of these letters

speak in hopeful terms that their troubles and anxieties over the question of machine composition will be greatly lessened by this combination. Not a few refer to their disappointment and trials with the linotype machine. To these we wish to say that many of their complaints are unjust. The linotype is probably the most abused machine in existence. It is often purchased by men who are going to set all the type in sight, and who undertake to do so by quoting unheard-of low prices; it is placed in charge of a man who knows nothing whatever about mechanics, but whose instructions are to "keep the machine agoing"; he has not the time to practice the little knowledge he has of the machine, and stoppages occur. The operator-machinist is discharged and another "who knows all about the machine" is engaged. This man adjusts the entire mechanism according to his notions of how the machine should be, and as it will not work as well as it did before, tells the proprietor that the former operator ruined it or it was not right when it left the factory! Then the machine is condemned. As a matter of fact, the linotype is an easy machine upon itself—there are no rapid motions, no jarring, and no heavy power to wear itself out. It wants to be treated intelligently, and its service and durability will well repay for this treatment. The gentlemen who thus complain of their inability to successfully use the linotype are quite likely to complain of any class of machines they may adopt. They must not take as the basis of their estimates the published records of the machine's performances in the newsrooms, where they are under the supervision of regularly trained machinists, and where, possibly, minion is the largest type used, and where quantity and not quality of work is demanded. Low estimates bid for composition by the employer before being familiar with the machine's capabilities is just as foolish as it is to expect his employe to successfully operate the machine before he thoroughly understands its mechanism. If the Unitype or any other company can build machines which will overcome this condition they will be fortunate indeed.

[THE gentlemen who compose the Empire Typesetting Machine Company, and who have backed their faith in that machine with their money, are now on the high road to realize in a handsome manner financial benefits from their long expectations. With the assistance of the best obtainable scientific and mechanic skill, and with the outlay of a large amount of capital, they have succeeded in applying an automatic justification device which will go far to meet the requirements of the printing office and create a demand for these machines which will rapidly repay them for their outlay.] Anyone familiar with the Empire machine knows that its economy in setting type, even with the assistance of three employes formerly required, was very evident over hand composition, and now by eliminating two of these employes the expense attached will be so reduced that it will bring the cost of composition to a minimum. We had the pleasure of witnessing the performances of this attachment recently, at which time line after line was set and automatically justified without a serious stoppage, and the work was done as perfectly as could be expected from an experimental machine. [The mechanism is simple and positive, and is all located beneath the magazine, thus saving floor space over the old machine. Points of steel wedges are inserted beneath the words until the line is sufficiently full, when mechanism is set in motion which pushes the wedges between the words so far as they will go. The thickness of the wedge at this point is registered and determines the size of the foundry space required. There are six different sized spaces which can be selected from, varying in size from a regular five-em space to nearly an em quad. It would appear that as each of these wedges are driven an equal distance the line would all be spaced with the same thickness of spaces; but as this method would necessitate a large number of different sized spaces, the inventor has applied an ingenious arrangement whereby in a line requiring say, eight spaces, six of these may be of the same thickness and the other two may be one size thinner or one size

thicker.] And that hand spacing shall be absolutely followed, the keyboard is also supplied with spaces which can be substituted after a word where a special sized space is demanded or extra spacing is required to assist the wedges in filling out the line. These keyboard spaces will be particularly valuable in setting poetry and the last lines of paragraphs, as it is in these instances where machine spacing is most noticeable and criticised. That the Empire people are justly elated over their achievement goes without saying, and that the users of this machine will be equally elated may well be predicted. [The machines are to be ready for the market about the first of next year, and a number of orders have already been placed for them by printers who have investigated this new device.]

BOOK-OFFICE LINOTYPE.—TWO-LETTER MATRICES.—The aim of the latest improvement in the linotype machine is to enable it to produce italics and small capitals, in addition to the body faces, without loss of time and without increasing the keyboard or changing the principal parts of the machine. The result is secured by providing the ordinary matrices each with two characters or letters, one below the other, so that by simply raising a matrix above its normal position in the line its lower letter is brought in an operative position. Thus the raising or lowering of the matrix causes it to produce one character or the other as demanded. The only essential changes required in the machine are in the assembler, the first elevator and the mold. These parts are removed and replaced by others of modified construction. The assembler elevator, of otherwise ordinary construction, is provided in the front with a horizontal rail or ledge which may be moved inward and outward. When moved inward, it receives and supports the matrices at the higher level, so that their lower characters will appear in the line. When it is drawn outward, however, it is inoperative, and the matrices fall to their ordinary level in the assembler, so that their upper and ordinary characters appear in the line. The extreme right end of this supporting rail is movable independently of the remainder, enabling single letters or words in italics or small caps to be delivered into the line, while the remainder of the line is composed of body characters. In order to change the style of the character appearing, it is only necessary for the operator to move the rail inward or back by a small finger lever or shift key. The keyboard of the machine remains unchanged except that the key buttons are provided with two letters instead of one, the upper characters appearing when the shift key is in one position, and the lower character appearing when the key is in the other position. In order that the matrices at the two heights or levels may pass to the mold, the intermediate channels are provided with two grooves of different heights to receive and sustain the ears of the matrices.

The first elevator is also constructed in like manner with a horizontal rib to sustain those matrices which are elevated to produce the lower or secondary characters. The mold in like manner is provided with two grooves, one to receive the ears of the matrices at the normal level, the other to receive the ears of the elevated matrices, and thus the proper relation of the different matrices in the line is maintained. In order that the matrices may be presented to the elevating bar of the second elevator—which carries them to the distributor—it is necessary that all the matrices should first be brought to a common level, or, in other words, that the elevated matrices should be lowered to the level of the remainder. To this end the supporting ledge in the first elevator is made to slide forward and back, being pushed forward by springs and being automatically retracted when the elevator is lifted by means of two small levers mounted in the elevator and arranged to come in contact with the frame as the elevator rises. In this way the ledge is automatically drawn from under the matrices, so that they may fall to the level of the remainder in the line. The italic letters are carried by the matrices which bear the same body letters. The small capitals are carried on figure matrices and other matrices arbitrarily selected, such as ffi, fl, etc. To

set a line, proceed in the usual manner until italics appear, then pull out the two shift keys and set up the italic. The lower end of the matrices containing the italic words will be resting on the steel rails forced out by the shift keys, and these raised matrices will be one-fourth of an inch higher than those in the rest of the line. After the italic is finished, words intended to be in roman are assembled in the upper groove, or the same height as those in italic, until the spaceband after last word in italic reaches a certain point marked on assembling elevator opposite the end of the rail connected to the first or small shift key, when this key is pushed in, allowing the matrices not to be in italic to drop into the second or lower channel. The matrices composing the words to be in italic are kept in place by the rail controlled by second shift key. Should additional italic be required in same line after one or more words in roman are set, the first shift key is again pulled out and the above operation repeated. Where a line is so near completion as not to allow the band after the last italic word to pass the point marked and still require a word or words in roman to complete the line, it is finished with the matrices to be in roman standing as high as the italic words, and with the forefinger of the left hand hold the italic words while the shift key is pushed in with the right hand, allowing the remaining matrices to drop into the lower channel, and the key is then returned to its place to hold up the matrices being held by the hand. Another way is to drop the front of elevator and hold up the matrices with the left hand while with the other pull the upper part of the matrices forward until their lower ears clear the projecting rail, when they will drop into lower channel. The line is then sent to the elevator in the usual way. Unless the next line begins with an italic word, the first shift key must be thrown out of action, as matrices are liable to catch on the rail of the last shift key and throw them out of alignment. In a line containing small caps, where the different words begin with a capital letter, the caps must be in the lower channel, and are each put there by hand as described in setting a line containing italic. When a line is in the jaws of the first elevator, the lower ears of the matrices to be in italic will be in the upper groove and those to be in roman in the lower one. To recast a line in italics and small caps, the spaceband lever is locked up as usual and the recasting lever that is fastened to the vise frame is put in position, so that it comes in contact with the screw in the elevator slide. This lever will then prevent the elevator from going up to its highest point, and throws out of action the two pawls that come in contact with those in the elevator top slide guide adjusting strip, preventing the matrices from dropping into the lower groove, as is usually the case.

PATENTS.

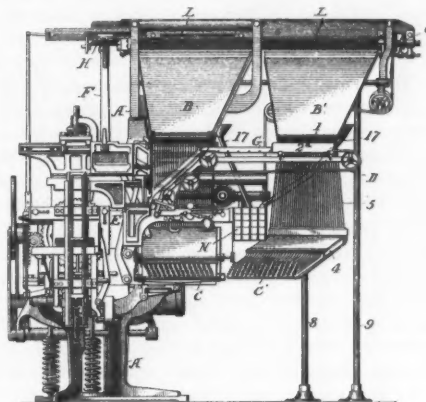
R. J. MOXLEY, in patent No. 606,678, describes an improvement of some of the detail of the Empire typesetting machine, for assisting the ease of touch of the keyboard, etc. Frank McClintock's patent on the Empire justifier, No. 608,002, is also issued this month, and includes 201 claims. The machine is described elsewhere.

A LINE-CLOSING attachment for linotype machines has been patented, No. 608,155, by Carl Muehleisen, of Baltimore, to save an operator the trouble of quadding out the short lines. The right-hand jaw thus takes the place of the quads heretofore used. This would seem

to be a valuable time-saver. When a short line is set, as shown in the drawing, the operator simply starts the casting mechanism, and goes ahead. Just as the line reaches the mold the right-hand vise-jaw *R* is moved to the left, clamping the matrices against the left-hand jaw *L*.

ANOTHER linotype patent by Mr. Muehleisen is illustrated herewith, No. 608,067, consisting of a doubling of the composi-

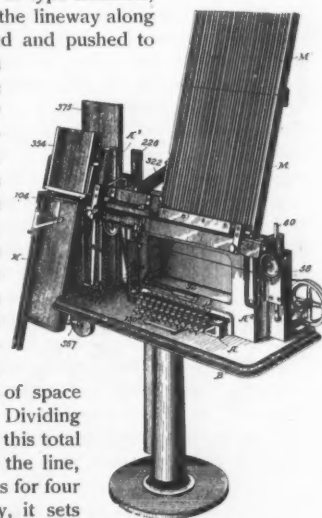
tion portion of the machine, rendering available a variety of sorts for special work. It will be observed that the distributor-rail is extended across the top of both magazines. An additional rib is added to each side of the distributor-rail, which



No. 608,067.

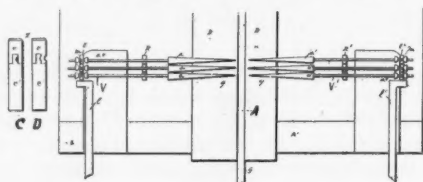
permits the present matrices to be used with a slight change, and affords sufficient combinations for an additional ninety characters.

[FOR several years past it has been known to the trade that Frank A. Johnson, of Philadelphia, was designing a typesetting machine, and that the Johnson Typesetter Company, of Maine, had been established, with headquarters in Boston. The character of their mechanism was not public property, however, until last month, when three patents were issued, Nos. 607,045, 607,046 and 607,047, describing the combination. The machine is of comparatively simple and neat appearance, and its main features will be understood by printers on examining the illustration.] *M* is the magazine of type channels, *A* is the key-board, and 54 the lineway along which the type is assembled and pushed to the justifying mechanism on the left. In setting the type a temporary space, slightly higher than the type, is inserted between the words, and when as much type is set as will go properly in the line, a line key is touched, and off goes the type to the justifier, after which the compositor is not required to give it any attention. The justifier includes a measuring device, which takes note of the exact total amount of space required to fill the line. Dividing levers are provided to divide this total by the number of spaces in the line, and when the proper lever, as for four spaces, is brought into play, it sets the width of a knife blade, that descends on a collection of broad blank spaces, and trims four of them down to the exact required width. These are then pushed in the places of the temporary spaces, and the line is thrust into the galley at 704. [The whole machine evidently has been built around the idea of effecting the justification by shaving down broad spaces to the required justifying width for each line. This necessitates the supplying to the machine of what the inventor terms "space timber," which is designed to be used only once.] This machine appears to be particularly well adapted to handling several sizes of type with the one machine, for it is evident that if the slideways are made adjust-



able to different sizes, all that is necessary to alter the machine for setting a different size of type will be to lift out the magazine of type channels and substitute another set, and to change the space timber to that of another body. The keyboard is provided with a shift for the capitals, the same key and pusher mechanism serving to eject either a capital or lower-case letter. This reduces the number of levers in the machine. It is claimed that the touch of the keyboard will be very light, as the operator does not have to push out the type, but only to set in operation the mechanism that does the pushing. We understand that no distributor has been designed to go with this machine, though it is apparent that it could be used with almost any of the standard distributors. The Johnson plan is to melt up the type each time and cast new, which are then slid into the magazine.

MERRITT GALLY, of Brooklyn, has taken out two patents and has more coming on a new system of type composition. His patent No. 606,657, here illustrated, is entitled "swaged type-bar, and apparatus for constructing same," and 606,656 is a "machine for making swage-locked type-bars and product produced by such machine." The basic principle of the system is the employment of permanent type-bars, as *e'*, which are intended to be used over and over, and to the top of which are swaged the type proper, as *e*. These little type may be set



No. 606,657.

up in a machine, and slid upon a type-bar, which represents the length of the line. When the line is full, it is justified by wedges, as *a* and *a'*. *A* diagrammatically represents the type-bar as viewed from above. As the type are ranged upon it, the points of the wedges are introduced between the words, it being understood that the wedges on one side are arranged to pass over the wedges on the other side. When the type on the slug are thus spread or justified, a swaging or compressing appliance is brought into play, and the end view of the slug shows a change in form, as shown at *C* and *D*. To insure the more rigid adherence of the types to the slug, the upper ridge of *e* is sharply serrated. The type can be used but once, the intention being to either provide a casting machine for casting them in the order required, or else to cast them up in quantity, in a manner that will be developed in future patents. Mr. Gally seems to have secured foundation claims for his system, covering "a linotype or type-bar having a series of separate short-bodied type compressed or swaged upon the type-body." Again: "In a mechanism for justifying a line of type, dies, or matrices; two justifying wedges, occupying different planes crosswise of the type, and in one and the same word-space, for spacing the line; and adapted and arranged to be thrust through the word-space from opposite sides of the line."

TICKET PRINTING ON PLATEN PRESSES.

Mr. Chauncey A. Lick, of the Thrash-Lick Printing Company, Fort Smith, Arkansas, has perfected a practical system of printing tickets for theaters and like purposes on ordinary platen presses, by which the printer can secure this class of work and make a good profit without outlay for extra machinery or apparatus. Mr. Lick explains his system very clearly and concisely in a pamphlet which he has recently issued, with illustrations of the partly completed and completed work. The price of the work is \$1, and the investment should prove a profitable one to printers who are compelled to send such work to their neighbors.



ONE OF THE STAY-AT-HOMES.

The above half-tone is a quaint conceit brought out by the military spirit which now animates our citizens, and to which Mr. F. H. Knapp, of the F. H. Knapp Company, binders, 21 East Fourth street, New York, subscribes in the person of his ten months' old son, George Dallas Knapp. The border design encircling the picture is the work of Mr. F. W. Goudy, of Detroit.

BOOKS AND PAPER FOR THE NICARAGUAN TRADE.

The school books in use here are made in the United States, Mexico and France. But few other books are sold. Most of the blank books come from the United States. Complaint is made that most of the printed books are poorly bound. It is alleged that the pastes and glues used are of inferior quality, and I am inclined to believe it. The covers fall from the books in a very short time, and there is every evidence of inferior work. Most of my books were made in the United States, and I have very few expensive books. Although my books are cheap and some of the covers have lost color, the books have not fallen apart. In that respect they are as good as ever. Wire stitched or fastened books soon fall to pieces in this climate. The wire rusts, and a wired book in constant use will not last more than a few months. Cockroaches and the climate play havoc with most cloth-covered books. Red and green are popular colors here, but a book having either red or green cloth covers soon ceases to be a thing of beauty. Three days ago I received two volumes of Commercial Relations of the United States, 1894 and 1895. The red cloth covers were in good condition when the books came from the post office. The covers are mottled now, and in less than a month will look as if they had been sprayed with a strong acid. The people here are fond of bright colors. It may be possible to make red, blue and green book covers that will hold color in this climate and be cockroach proof, and if they can be made it would pay to introduce them here.—United States Consul at San Juan del Norte to the State Department.

POSTER LORE, AND THE NEWER MOVEMENT.

CONDUCTED BY PERCIVAL POLLARD.

All specimens submitted for criticism, and all correspondence on this head, should be addressed personally to the writer, in care of this office. Designs intended for reproduction must be mailed flat, or properly protected by tube if rolled.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for books and publications herein named.



DESIGN BY MUCHA.

FROM a delightful article on Aubrey Beardsley, in the May *Fortnightly Review*, by Arthur Symonds, the following passages bear directly on posters:

"Out of the great art of Manet, the serious art of Degas, the exquisite art of Whistler, all, in such different ways, so modern, there has come into existence a new, very modern, very far from great or serious or really exquisite kind of art, which has expressed itself largely in the *Courrier Française*, the *Gil Blas Illustré*, and the posters. All this art may be said to be, what the quite new art of the poster certainly is, art meant for the street, for people who are walking fast. . . . It finds its own in the eighteenth century, so that Willetto becomes a kind of petty, witty Watteau of Montmartre; it parodies the art of stained glass, with Grasset and his followers; it juggles with iron bars and masses of shadow, like Lautrec. . . . Pantomime, too, in the French and correct, rather than in the

Art Student (monthly), \$1 a year; 10 cents a number. Edited by Ernest Knauff, 132 West Twenty-third street, New York City.

Modern Art (quarterly), \$2 a year; 50 cents a number. Edited by J. M. Bowles. L. Prang & Co., 286 Roxbury street, Boston, Massachusetts.

SOME of the covers drawn by Rob Wagner for the *New York Criterion*, first commented on in this department, were recently reproduced and praised in the *Review of Reviews*.

English and incorrect sense of that word, has had its significant influence. In those pathetic gaieties of Willetto, in the windy laughter of the frivolities of Chéret, it is the masquerade, the English clown or acrobat seen at the the Folies-Bergères—painted people mimicking puppets, who have begotten this masquerading humanity of posters and illustrated papers."

AN extraordinary number of obituaries of Aubrey Beardsley appeared in French periodicals, perhaps more than of any English artist who has died in recent years.

THERE is a new Mucha poster, done for an art exhibition held in his studios. A facsimile of it may now be seen in this department.

Jossot, the Parisian poster artist, used an amusing method of notifying people of his change of address, as a reduction of the poster in question now shown in this department proves.



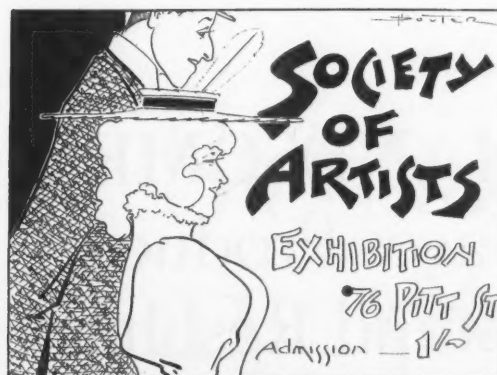
A FRENCH POSTER.

THERE have been not a few curious portraits of the late Aubrey Beardsley. Max Beerbohm, and Beardsley himself, have done especially notable ones, while Felix Vallotton also contributes a Parisian version, which is shown, in reduction, from the *Revue Blanche*, on this page.

A FACSIMILE of the fiction number cover of *Scribner's Magazine* is shown herewith. The original is executed in ten colors and gold. This cover is the second of four prize covers to be issued during 1898, all by Albert Herter.



DESIGN BY ALBERT HERTER.



POSTER DESIGN BY D. H. SOUTER, SYDNEY, N. S. W.

THE HANDSOMEST JOURNAL IN THE COUNTRY.

Inclosed we hand you \$1, for which please continue our subscription another six months. We consider THE INLAND PRINTER the handsomest journal in the country and of value to every trade journal publisher.—*The Trades Publishing Company, Philadelphia, Pennsylvania.*

CASLON OLD STYLE

THIS FACE WAS CUT ANNO DOMINI 1722

The oldest Type face now in use in America
It survived on account of its exceptional merit

40 POINT OLD STYLE No. 71

5 A 10 a \$8 35

**HINTS for
Advertisers
to consider**

22 POINT OLD STYLE No. 71

14 A 10 A 28 a \$7 65

A GOOD ADVERTISEMENT should contain language as easily understood by a cowboy as by a lawyer. Never lay claim to more than you can substantiate, but be forcible in your arguments to the consumer

24 POINT OLD STYLE No. 71

10 A 7 A 20 a \$7 65

DON'T BE SATISFIED with any old type when there are so many styles that will please the most fastidious tastes. A distinctly attractive, popular letter is admired and noted by everybody. To use poor type is WASTING MONEY

48 POINT OLD STYLE No. 71

4 A 6 a \$8 50

**SELECT
the design
to be used**

36 POINT OLD STYLE No. 71

7 A 4 A 14 a \$9 35

**HANDSOME
Faces Produce
Grand Results**

18 POINT OLD STYLE No. 71

18 A 14 A 52 a \$8 30

The type styles used to-day by many of the leading publishers and printers are Jenson Old Style, Bradley, Cushing, Schœffer Old Style, Jenson Italic, Doric Italic, Livermore, Satanick, Columbus, Cushing Monotone, and Cushing Italic. They are exclusive leaders in their class

FOR SALE AT ALL BRANCHES OF THE

American Type Founders Company

CASLON OLD STYLE

THIS FACE WAS CUT ANNO DOMINI 1722

The oldest Type face now in use in America
It survived on account of its exceptional merit

72 POINT OLD STYLE No. 71

3A 3a \$14 05

REDUCTION
Makes Custom

28 POINT OLD STYLE No. 71

7A 4A 14a \$6 95

14 POINT OLD STYLE No. 71

18A 14A 52a \$5 25

\$7.98 SUITINGS

Black Vicuna
Worsted
Homespun
Diagonal

STYLISH PATTERNS

FINE CLOTHING FOR MEN—Made to order at surprisingly little prices if you take the stuffs we tell of to-day. Among them are Worsted made by the Martins, of Huddersfield, England; and a small quantity of Diagonals and Vicunas. We will make any of these goods to your measure in Cutaway or Sack Suits at \$7.98. The patterns are all new and strictly up-to-date. Not an old design is in the store. Perhaps \$10 or \$12 would be a fair price for these suits, but we offer you the benefit of a hard-cash bargain made late this summer. It's just like saving five dollars on a suit to choose from this unusual lot

60 POINT OLD STYLE No. 71

3A 4a \$10 45

COHEN & SONS
364 Broadway 589

MADE ONLY BY THE
American Type Founders Company



Doric Italic

IS MADE IN TEN SIZES, from 6 to 60 Point inclusive. The demands for it have been very great, considering the short time since its introduction, and in few instances have letters become so popular as

is perhaps the strongest letter in use. All printers should have the

Ten Sizes

because there are occasions that DEMAND



DORIC ITALIC

In these types there is combined the strength of the heavy gothic and the emphasis of italic, with an individuality of out at once pleasing to the eye. There is truly great force portrayed in every letter of the

Doric Italic



SEE OPPOSITE PAGE FOR SCHEMES AND PRICES OF DORIC ITALIC TYPES



Forcible Writing is unread if not printed in Attractive and

Forcible Type

DORIC ITALIC is attractive and forcible both to a marked degree. Manufactured by, and for sale at all branches and agencies of

**American Type Founders
Company**

United States of America

DORIC ITALIC SERIES

\$15.50

60 Point

4 A 5 a

SENIC

\$3.50

6 Point

12 A 40 a

Inland Printer Published in Chicago for Artist Comps

\$3.75

8 Point

15 A 30 a

Contrive to Improve the Shining Minutes

\$10.75

48 Point

4 A 5 a

MARGE

\$4.00

10 Point

12 A 25 a

George Washington, Dewey, Sampson

\$4.25

12 Point

10 A 20 a

Hunger and Laborious Tramps

\$8.75

36 Point

5 A 7 a

GASOLINE

\$4.50

12 Point

8 A 12 a

United Sons of Mother

\$6.50

30 Point

5 A 7 a

HOSE GUARD

\$5.00

24 Point

6 A 10 a

Academy of Health

\$5.00

24 Point

6 A 10 a

SNOW AND WHITE

\$6.50

30 Point

5 A 7 a

Quince Stone

\$4.50

18 Point

8 A 12 a

BLACKER THAN COAL

\$8.75

36 Point

5 A 7 a

Masthead

\$4.25

12 Point

10 A 20 a

QUICK PLUNGE FROM WHARF

\$10.75

48 Point

4 A 5 a

Roister

\$4.00

10 Point

12 A 25 a

SPECIALTIES IN WAGONS AND PLUGS

\$3.75

8 Point

15 A 30 a

EXTRACTS, JEWSHARPS, AND SHIP CHAINS

\$15.50

60 Point

4 A 5 a

Horne

\$3.50

6 Point

18 A 40 a

THE ABSURD IDEA AN ETERNAL PARADISE FOR COMPS**1 2 3 4 5 6 7 8 9 0****AMERICAN TYPE FOUNDERS COMPANY**

FOR SALE AT ALL BRANCHES AND AGENCIES

NOTES AND QUERIES ON LITHOGRAPHY.

BY EMANUEL F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly E. F. Wagner, 4 New Chambers street, New York.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

FOR OTHER MAGAZINES on lithography, see also department "Notes on Job Composition."

THE COLOR PRINTER, by J. F. Earhart. Reduced to \$10. The Inland Printer Company.

PHOTO-LITHOGRAPHY, by George Fritz. Translated by E. G. Wall, F.R.P.S. \$1.50. G. Gennert, New York.

CYCLOPÆDIC PHOTOGRAPHY, by Edward L. Wilson, Ph.D. 552 pages; illustrated. \$4. The Inland Printer Company.

SOME MASTERS IN LITHOGRAPHY, by Atherton Curtis. Illustrated. Limited edition. D. Appleton & Co., New York. \$12.

FIRST STEP IN PHOTOGRAPHY, by F. Dundas Todd, editor of the *Photo-Beacon*. 52 pages. 25 cents. The Inland Printer Company.

National Lithographer (monthly), \$1.50 per year. The National Lithographer Publishing Company, 14 Reade street, New York City.

Deutscher Buch-und Steindruckerei (monthly), \$2.25 per year. Ernst Morgenstern, Dennewitzstr. 19, Berlin W. 57, Germany.

Printing Times and Lithographer (monthly), 5s. a year, 6d. a number. Lewis Hepworth & Co., Ltd., 165 Queen Victoria street, London, E. C., England.

EXPOSURE TABLES, by F. Dundas Todd, editor of the *Photo-Beacon*. All about exposing; the various makes of plates, stops, light. 25 cents. The Inland Printer Company.

LESSONS ON DECORATIVE DESIGN, by Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. 173 pages; 34 plates. \$2. The Inland Printer Company.

The *Litho-Gazette*, organ of the International Lithographic Artists' and Engravers' T. and P. Association of the United States and Canada. Subscription, 25 cents per year. The Inland Printer Company, or 234 Cambridge avenue, Jersey City, New Jersey.

THEORY AND PRACTICE OF DESIGN, by Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining the fundamental principles underlying the art of designing. 216 pages; 49 plates. \$2.50. The Inland Printer Company.

THE CHEMISTRY OF PHOTOGRAPHY, by W. J. Harrison, F.G.S. Describes very ably all the processes of photography; valuable to the lithographer who wishes to obtain a clear knowledge of the tools and materials he is working with when engaged in photographic work. The Inland Printer Company. \$3.

THE GRAPHIC ARTS OF MODERN TIMES (Die Graphischen Kunst der Gegenwart), by Theo. Goebel. 186 insets of specimens showing paper, type, ink, the various methods of printing in lithography, typography, autotype, zincography, albertype, photogravure, bookbinding, etc. E. Steiger, New York City, or The Inland Printer Company, Chicago, Illinois. \$15.

STYLE—IN THE FINE ARTS AND THE WORKSHOP. First series treats of The Ideal Man, in the Art of All Times, beginning with "The Antique." This series is to appear in forty-two parts, containing each twelve plates. Price per part, 35 cents; sold separately. Published by G. Hirth, Leipzig. The Inland Printer Company, Chicago. This is a timely work, compiled by Dr. Heinrich Bulle, of Munich, and can be recommended to all progressive lithographers and artisans as a most necessary auxiliary to the designing table. The other subjects to follow are: Custom and Costumes of Nations; The Animal in Myth and Fable; The Plant in Ornamentation; Exterior Architecture; Interior Decoration; Textile Art; Ceramics; Heraldry and Armor; Medallions; Allegories; Lettering, etc.

PRINCIPLE OF PHOTOGRAPHY IN NATURAL COLORS.—Professor Wiener, the eminent experimenter, has placed the labors of those who are searching for natural color photography upon the phenomena of *absorption* in fluorescence and phosphorescence, on the principles of *transition of the absorbed light* into printable, color-sensitive layers.

TRANSPARENT LITHO.-PROCESS PAPERS AND GRAINED GELATIN FOLIOS FOR CRAYON AND AUTOGRAPHIC WORK.—A convenient medium for tracing a drawing with litho. ink, shading the same with litho. crayon, and then transferring to stone or metal plate, is found in folios of gelatin possessing a grained surface, suitable for transferring any drawing made thereon with crayon touche or autographic ink.

SPECIMENS OF ART WORK IN THE INLAND PRINTER.—The G. & W. Company, New York: The Inland Printer Company can only publish lithographed specimens of either color or commercial work free if the subject is strictly an art plate, not made for advertising purposes. This rule is the same with regard to the three-color prints which appear in its issues. The impressions to the number of 17,000 must be furnished ready for binding to the company in that case, without any expense to them. To the several sketch artists who have lately written to this department upon this subject, we would say that

their work must be of a high artistic character to be approved by the chief editor, in which case special arrangements may be made for publication.

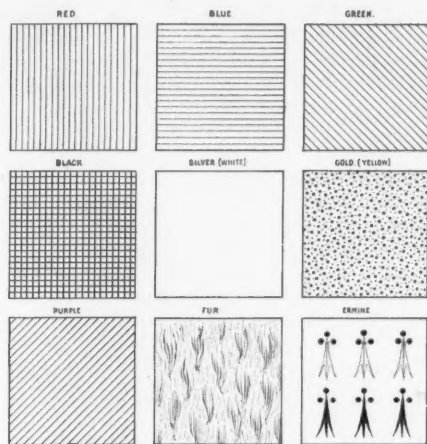
TRANSFERRING METHODS SCIENTIFICALLY EXPLAINED.—The ninth part of Volume I of the "Handbook of Lithography," by George Fritz (Wilhelm Knapp, Halle), is as superb as any of its predecessors. It explains the various transferring methods—composition transfer, ruled-screen transfer, transfer from type block, copper or steel plate engraving and licht-druck, anastatic transfer, etc.—all most minutely explained and carefully illustrated with examples. In addition to this it contains an impression from the original etching of a pantographic relief engraving executed on stone. Price, 70 cents per part. The Inland Printer Company, Chicago and New York.

RUBBING-UP INK FOR USE IN DEVELOPING DIRECT COPIES ON STONE OR METAL PLATES THROUGH PHOTOGRAPHIC NEGATIVES.—Take 20 parts venetian turpentine, 20 parts transfer ink, 5 parts asphaltum, 3 parts yellow beeswax. These ingredients are fused over fire, ground with a muller and reduced with turpentine to a syrup-like consistency. The usual photo-lithographic transfer ink, mixed with a little asphalt, can also be used with good results for this purpose. For further manipulation see under "Albumen versus Gelatin." Cosmogravure etching wax, in which is dissolved a little transfer ink, will also work well in rubbing up or strengthening work of this kind.

THE NATURE AND PECULIARITIES OF ALUMINUM.—A. S., Boston: Regarding the use of aluminum in the graphic arts, formulas for producing or preparing printing surfaces have been and will henceforth be given in these columns, and a connected article on the subject, dealing with drawing on and printing from metal sheets, will also be kept running for several issues under this heading; but into such minute details as you desire, in spite of your liberality, we cannot enter, as there are so many other matters of great importance to the readers of this department. I must refer you to the scientific work by Joseph W. Richards, A.C., Ph.D., of Lehigh University, for full particulars upon the subjects you mention. The action of air, organic or inorganic acids, water, sulphur, salts, caustics, ammonia, etc., together with many other useful matters regarding aluminum in its various applications and peculiarities, will be found in this book: "Richards' Aluminum," price \$6, postpaid. The Inland Printer Company, Chicago and New York, or Henry Carey Baird & Co., Philadelphia.

THE HERALDIC COLORS.—G. S., Binghamton, New York, engraver, writes: "I have engraved, for printing in one color, a heraldic shield, from an original which has on it bright colors—red, blue, gold, and green. I shaded the various colors, more or less, as shown on impression inclosed herewith, but the party refuses to accept the work, saying the colors are not expressed correctly, according to the *accepted rules of the science of heraldry*. This is the first time I have heard of such a science. I learned my trade in this country. Do you consider it a detriment to myself that I lack in this respect?" *Answer*.—Every artisan is called upon at times to execute things which lie outside of the realm of his routine duties, therefore we have books of reference to consult. Any first-class illustrated dictionary or encyclopædia would give you in a measure the information needed. The colors proper in heraldry are: red (vermilion), blue (ultramarine), purple, Paris green, black, gold and silver. Instead of the latter, chrome yellow and pure white respectively can be taken. Brown, gray, orange, flesh, etc., are not regarded by the best authorities as true heraldic colors. A rule in heraldry, if you wish to be correct regarding the colors, is: Color should not be placed over or upon color, nor metal over metal, therefore, gold and silver, or yellow and white respectively, should not be superimposed upon each other. Place the colors upon the metal, or vice versa. The only deviation from this rule in modern heraldry is when picturing natural objects; these can be shown either on

metal or colored grounds. In writing, the colors are designated in the first letter of the color as: R. for red, B. blue, Gr. green, B. black, P. purple, S. silver (white), G. gold (yellow), N. natural color, etc. Following are the customary modes for showing the colors in lines, and they should always be executed in due relation to the axis of the shield, whether the same be in a straight or inclined position.



HERALDIC COLORS.

WHAT CAN BE DONE BY LITHOGRAPHY.—G. G., Pittsburg, writes: "I noticed in a recent trade journal that newspapers could be printed from stone or from substitutes of the same; that a picture can be cut from any periodical and reproduced along with the same, without resorting to photography; that the reading matter of such a paper could be set up by the typewriter on bands of transfer paper, and the whole matter then be reduced on a rubber film or reducing machine, and finally transferred to a metal plate, and, without high etching, print the whole business on a flat-bed or rotary press in the regular surface-printing method. Now, I thought I knew something about the different processes in vogue in the graphic arts, but does this not seem a little Quixotic?" *Answer.*—On page 340 of THE INLAND PRINTER and in other parts of "Notes and Queries on Lithography" you will find such principles mentioned. Our art is one possessing manifold devices and unlimited resources. There are processes yet lying dormant in lithography that will make it the only all-round practical and artistic printing and reproduction process for anything printable—from the plain card in imitation of steel plate to the 50 by 80 inch reproduction of an oil painting with its raised paint dashes and true canvas-fiber imitation standing out in actual relief, from the 20 by 100 foot poster down to the minute photographic reproduction of an insect, taken from nature and developed direct on stone or on its substitutes, or from the pictorial daily newspaper to the ponderous illustrated art volume, from the bank note or government stamp to the drug or tobacco label. The etcher's dry point, the photographic negative, the brush, the pen or the pencil, the air brush or the stump—they are all at home in lithography, they find legitimate expression therein. The steel and copper plate engraver's work, the wood engraver's cut, the linotype's product, the typewriter's print, the photographer's negative and the writer's autograph all are welcome guests to lithographic methods, and are treated with due respect and distinction; be the printing assigned to paper or parchment, silk or celluloid, tin or wood, felt or leather, iron or glass. Regarding your knowledge of the transferring process mentioned above in the sentence: "Set up by the typewriter on bands of transfer paper, and the whole matter then be reduced on a rubber film or reducing machine, and finally transferred," etc., I would call your attention to an

error in your judgment of this mode of transferring. The typewriter matter, which must, of course, be printed by a machine capable of making a direct impression on a coated paper, must be first transferred to the rubber reducing-machine film before it can be reduced and finally transferred to the printing plate.

ALBUMEN VERSUS GELATIN EMULSION FOR DIRECT COPYING OF NEGATIVES ON STONE AND METAL PLATES.—B. S., New York: The usual mode followed by process lithographers in reproducing half-tones on stone and metal plates is the coating of such surface with chrome albumen, exposing under the negative, rolling up solid with fat ink and washing under the tap. The following is a decided improvement in this method, originated by the eminent lithographer and experimenter, George Fritz. It is evident that the very best quality of stone should be used; polishing must be perfectly even; before pouring on the light-sensitive substance, the plate or stone should be warmed, then flooded under warm water. The preparation is composed of 100 g. best Cologne glue, having swelled for about twelve hours in 600 ccm. of water, and then dissolved in the usual way; and of a solution of 6 g. dry egg albumen in 60 ccm. of water, which is added to the dissolved glue and filtered. To 60 ccm. of this solution add 500 ccm. water and 6 ccm. of a ten per cent bichromated ammonia solution, and again filter. With this solution the stone, which, however, is first slightly moistened, is covered in the dark-room, and rotated until dry. Exposure according to the negative: In sun, $\frac{1}{2}$ to 2 minutes; in the shade, 5 to 10 minutes; by electric light, 8 to 15 minutes. Now, in order to get the ink to adhere to the work in an easy and satisfactory manner, the whole surface should be coated and rubbed up with a greasy ink. This ink is described in this department under another heading. After the plate or stone is rubbed up with this greasy ink and a soft cloth, the plate is then laid in water, whereupon the protected places will separate, and the work, which now has a strong hold on the plate, can then be further developed. Now gum up, dry, wash off and etch lightly, and all legitimate processes can now be gone through with the plate, such as washing out, rolling up, high etching, etc., without any injury to the work, and the result is much sharper than with the indirect copying method, with a saving of one-half the time. A point of great importance is that by this method no change of dimension takes place, which for colorwork is of first consideration. In coating the plate, particular attention must be given to getting the emulsion on as thin as possible.

TESTING, POLISHING AND GRAINING ZINC PLATES.—In considering the claims of zinc as a substitute for stone, we find a material that has most remarkable properties; but in its impure state it is a very treacherous metal, owing to its ready ability to corrode under the influence of oxygen when exposed to moist air, and, therefore, may be discarded in that state for very fine printing. Yet, if pure and properly guarded, it is an agent for good. I have often bought a large sheet of ordinary zinc, and by merely cleaning it with caustic soda, and washing with acid and counter-etching, have placed transfers thereon for storage or shipping purposes (as I had only one large stone to make my drawings upon). My customers would then transfer from this zinc plate again to stone and print, thus saving purchase and transport of large stone. This was done in days gone by. We did not know of zinc plates coated with stone deposit, or prepared in other ways to overcome the shortcomings of the natural metal, imparting to it at the same time a light color and grain upon its surface (equal if not superior to the color of stone), as we have these plates today. We can, therefore, set it down as a fact, that following the above indicated lines of progress and invention, there is no doubt at all that zinc, being a cheaply obtained material, will yet come to the front and demand recognition, in its own sphere of surface printing. And I hope that those who have already tried this metal with *poor* success, will do us the justice of comparing notes, to see if some error had not, perhaps,

been made that was the cause of the failure, for zinc will hold its own if properly used. Belgian zinc is considered the best for lithographic or chemical printing, and to test the purity of the metal, one must take a few scrapings and treat with a fifty per cent solution of sulphuric acid. The zinc will soon dissolve, and the resultant solution is filtered; if a large percentage of coal were present, the same would be shown upon the filter; if too much lead, the further manipulation with sulphuric acid would show a heavy white deposit. It is self-evident that too much coal or lead renders the plate useless for lithographic purposes, causing no end of trouble and annoyance. The next step of great importance, so often neglected in printing from metal plates, is the polishing. This must be conducted in a careful, scrupulously clean manner. Pumice, snake or Scotch stone, with emery or pumice powder and water, is used. The thickness of the metal should not be less than 20 to 22 B. & S. gauge; any little defects that may appear on the surface can be hammered up from the back of the plate. The scum is then scraped off with the knife of a plane, or with a true scraper-edge, and then the polishing with pumice powder done. Finally, the grain is put on by sand, running through a sieve of about 120 to 140 meshes to the inch. (No work should be put on a plate of high polish, as the grain makes the work and the gum preparation hold.) The work of graining is performed with a muller of zinc, and the movements over the surface of the plate should be made in small circles under even pressure. Scratches *must* be avoided. Grain is also produced by means of the sand blast or matt etching with sulphuric or nitric acid. The sand-grain is used only for drawing—being open; the acid-grain for transferring. All in all, this is a time-robbing, difficult labor, and should be left for those who have special appliances for that work.

PRINTING FOR ADVERTISERS.

BY MUSGROVE.

This department is intended to give criticism of kinds of printed matter the object of which is to create publicity for the users. Good original ideas will be reproduced; sometimes "horrible examples." Samples should be sent care of The Inland Printer, marked "MUSGROVE."

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

Art in Advertising (monthly), \$1 per year; 10 cents per copy. H. C. Brown, 156 Fifth avenue, New York City.

Profitable Advertising (monthly), \$1 per year; 10 cents per copy. Kate E. Griswold, 27 School street, Boston, Mass.

Printers' Ink (weekly), \$5 per year; 10 cents per copy. George P. Rowell & Co., 10 Spruce street, New York City.

Advertising Experience (monthly), \$1 per year; 10 cents per copy. Irving G. McColl, Marquette building, Chicago, Ill.

THE Cuban flag blotter which the Norfolk *Anzeiger* sends me is very poor. The flag looks as if it might have been made in a blacksmith shop.

ASK W. H. Wright, Jr., 18 Ellicott street, Buffalo, New York, to send you a copy of his monthly paper, *The Imp.* It is a clever ad. for him, and has good things in it besides.

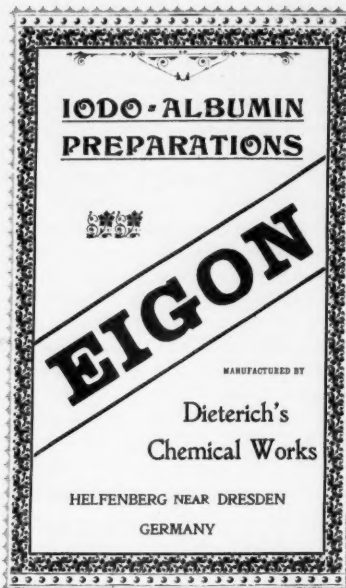
THE Austin Printing Company, Austin, Illinois, sends us "An Up-to-Date Printing Office," which shows that this department is carefully read and that the Austin people appreciate a "good thing." The booklet is well done.

THE Barney Press, Berlin, New Hampshire.—Your circular about your fifth year is as pretty a piece of refined work as I have seen. Your work should attract attention from the appreciators of good work—if you let them know about it.

PIERSON, Flint, Michigan, says there is money in making embossed stationery. Each box of steel-embossed initial paper he sells contains fifty sheets of paper and fifty envelopes, price \$1 per box. The little printer in the smaller towns where steel-engraved work has to be sent out of town should find this line profitable if properly handled. Take the paper and envelopes and write each lady in town a personal letter, telling her

what you can furnish her a box of paper, with her initial on each sheet, for, and inclose a little folder, very carefully printed, telling of the advantages of such stationery.

"We cannot help it; this is the way the customer wanted it." That sentence sums up the whole cause of fifty per cent of bad printing. A customer who, in ninety-nine per cent of instances, knows no more about printing than a Cuban jack-ass knows about icebergs, gets a half-hatched idea in his head about the way a job of printing should look, and tells the printer it must be done thus and so. Here is a booklet cover, done by a firm in New York for a concern "who wanted it that way." The margin around the type form is too narrow—it should have been at least three-quarters of an inch; the outside display of border should have been left off altogether. The fancy border ornamentation at the top of the page should have been left out; the bottom type arrangement should have been in smaller size of the same face as at top of page. If these changes were made, the page would look one hundred per cent better. The inside of the booklet is commonplace.



BEN F. CORDAY, 538 Woodland avenue, Cleveland, Ohio, sends out a very prettily printed card, to which is attached a pencil. The legend "Make a Note of This" heads a paragraph of brightly written argument about the use of good printing.

THE Globe-Wernicke Cabinet people send me a batch of their literature for criticism. It is so uniformly poor that I cannot give it sufficient space here to point them out. I am sorry to see so good a thing so poorly advertised. The Wernicke people have a fine opportunity to use the photographs from real life idea, showing the way to handle their devices and their advantages.

GEORGE A. LORD & SON, Painesville, Ohio.—Your "Compliments" is a good idea, but the letterpress portion of the booklet is very poor. The wording is tame and stilted; the display of the catchlines is distinctly commonplace. You should have given a little talk on the etiquette of society stationery and calling cards. Your booklet would have been kept for reference and would have increased your engraving orders more than this one is likely to.

R. B. HAMILTON, manager Y. M. C. A., Cleveland, Ohio, sends me a booklet the Association issued some time ago, and asks me if I think such advertising good for such an association. The booklet is handsomely and delicately printed. There is a certain distinction about it that appeals to me as a printer; but as an advertising man who wants to hit the possible reader of my literature in a way to interest that reader and make a personal impression, I am not so pleased with the booklet. The Y. M. C. A. wants to interest the mass of young men, from fifteen to twenty-five. This booklet is lacking in virility. It is too dainty and pretty. It might have done for a Society of King's Daughters, but not for a Y. M. C. A. The

advantages of a Y. M. C. A. pale into weak femininity in such a garb. The delights of athletic sports become the small solaces of pink teas on the lawn; the intellectual advantages are not forceful when presented in light purple on a lavender-tinted handmade paper, with wide margins and in 6-point roman caps; and who could think of a military company without a certain amount of allowance, whose prospectus was so delicately printed? If Mr. Hamilton had put a portion of the money that he expended in the paper of this little book into good half-tone reproductions of photographs of sports, the military company, and some views in and out of the Association's building, and had, possibly then, made the booklet a larger page, and fewer pages, he would have produced something with more advertising force than he has. The title of the booklet is not a happy one. "Is That So?" means nothing, and is quite as unfortunately silly as "Sesame and Lilies," and the rest of those peculiarly named books of the master critic. A name of a booklet has a great deal to do with the successful accomplishment of an advertising object.

HERE is a pungent wail from a correspondent in Columbus, who, for obvious reasons, shall be anonymous:

COLUMBUS, OHIO, July 7, 1898.

"Musgrove," care INLAND PRINTER:

DEAR SIR,—When one has a skunk, like the author of the inclosed hand-bill, in his neighborhood, what is the best means of smoking him out?

He distributed matter like this at least over a month. They tell me at the paperhouse that he never buys anything but scrap.

It would seem that such a very cheap, cheap skate would defeat himself. No doubt he does; but he hurts legitimate trade in that it conveys the impression that the legitimate printer charges too much, and thus has a tendency to damage our trade. Unfortunately, there is no law for the suppression of "blacksmiths." Yours in indignation,

Here is the circular:

\$ GOLD Dollars \$
\$ Saved \$

The large Crowds daily leaving orders with us is proof that what we say is true.

PRINTING AT WAY DOWN PRICES CALL AT

796 N. HIGH ST.,

Where you can save HALF YOUR MONEY.

A FEW PRICES.

40 Fine Visiting Cards Neatly Printed for.....	20 c
1000 Good Business Cards.....	75 c
500 Elegant Business Cards.....	50 c
1000 Statement Bill Heads.....	75 c
250 Printed Note-Letter Heads for.....	75 c
250 Envelopes furnished and Printed for.....	75 c
1000 Hand Bills for Advertising.....	75 c

These Prices Speak for Themselves

\$3.00 Saved is \$6.00 Earned.

New Type, Fast Presses, Experienced Help. Call on us or drop a Postal Card and we will call on you.

The best antidote that I can imagine for the cheap-rate printing bacillus is to send out finely printed samples of good work, give the price on each for certain quantities, and then ask those to whom you send the samples to compare with the samples for less money. Drive the fellow who charges such money for his work into showing his samples; let your customers make comparisons. If he gives them as good work for \$1 as you offer for \$1.50, you cannot blame your customers for seeing the point and going to him. You cannot hurt him by sitting quiet and "kicking." Meet him on his own ground, push as he is pushing—but keep up the quality of your work. Make your quality speak for itself. Put a little extra "vim" in your business. I think that you will find at the end of six

months that it was not so much his cheap prices that got work from you as your lack of "get-there." Do not blame a man for cutting prices—any man has a right to do that; pity him for being fool enough to cut off his nose to spite his face, and learn by his example the value of advertising your business.


THE SANDERSES, 144 Maiden Lane, New York City, send me a batch of samples. All of them are good advertising for printers. Most of the samples are printed arguments on odds and ends of fine papers—beautifully printed in colors. Here is a sample:

THE men who write speculative essays on businesses inadequately advertised might take up the subject of storage and warehouse concerns. I have never seen a good storage house ad. in my life. They attempt, without the shadow of reason that banks have, the dignity of a bank advertisement, which degenerates into a merely superficial assurance that what you leave with these storage houses will be safely kept. Now, the ordinary man or woman with anything to store is morally certain that a storage house can keep their goods intact, but the crucial points of service and charges are entirely ignored or kept in the remote background.

The storage business could be greatly enlarged if a concern would go into a systematic canvass of the wealthy residential neighborhoods, and put out literature and correspondence that would attract favorable and thoughtful attention. I have before me a booklet issued by The Fidelity Storage & Warehouse Company, Philadelphia. It is a poor, mean-looking little thing, and as puny an effort at advertising as I have ever seen. First page contains a picture of the building—perfectly proper. Second page, taken up with display of addresses of branch houses—three-quarters of a page wasted. Third page, given to a letter from a railroad, which is of no interest to anyone but the Storage Company. Fourth and fifth pages to display about burglar-proof vaults—a page and a half wasted. Sixth, seventh and eighth pages, devoted to what should have been given at least seven pages of the eight the booklet contains—a description of the exceptional advantages of the Fidelity's warehouses. The three pages are crowded, hard reading; because too much had to be said in them the whole booklet was spoiled. A storage concern should issue blotters to go to business men, a new one each month, with a good business argument on each one, and they should go out regularly. The department devoted to household storage should be devoted principally to letter writing and to little folders and booklets addressed to a selected list of people, and to certain advertising in the newspapers. These advertisements should inform householders of the safety of the method, both in the moving and the keeping of household effects—these should be changed every insertion for three or six months, and then repeated. Such advertising would bring results; but such ten-year-ago advertising as the sample before me would not appeal to Noah.

THE Acme Printing House, 1024 Cass avenue, St. Louis, Missouri, displays a rather surprising disregard for grammatical construction in its folder, "The Why of It"; otherwise, the

IT is human nature to judge by exterior, and a first impression is apt to result in a settled opinion. THE Society Man is made prepossessing by wearing well-made clothes, and the Business Man, by using well-printed stationery. ARE you satisfied with your printing? DO you feel that it does you the justice your business deserves? WE are confident we can suit you LARGE and small orders receive equal attention.



THE SANDERSES
PRINTERS AND DESIGNERS
144 MAIDEN LANE, N. Y.

folder is clever. As an argument by which to advertise a small office it is worth copying:

MR. CHARLES S. PATTESON, editor of *Newspaperdom*, New York, and proprietor of the Patteson Press, who is recognized authority on all matters pertaining to printing, writes us, under date of June 16, 1898, extracts from said letter as follows:

"Your prices for commercial work, as quoted in printed schedule, would certainly be ruinous to most printers."

Mr. Patterson is correct.

But there is a why of it.

If you take a job of work down town you go into a finely fitted up office, and talk with the business manager, and if you give him the work he turns the job over to an entry clerk, who takes it to the stockman, and, after he gets the paper out, he turns the job over to the foreman of the composing room, from there it goes to the pressroom and probably to the bindery, and then the billing clerk takes it, and the bookkeeper enters it up, and a delivery wagon delivers it, and a collector will come around and collect at the end of the month.

You are paying for all this.

When you come to us we do the whole thing. Just two of us. Father and son.

We are not charging you for sitting in a fine office. We charge you for profit on our actual labor.

You can see the difference, can't you?

We are doing a good business but want to do better, and solicit your patronage on the basis of superior work at lowest prices.

Done [Did] a fine catalogue this month. It couldn't be equalled for style and presswork in the city. Saved the company \$15 on the job.

Done [Did] a fine booklet for a church. Improved on the job and quality of paper and saved the church people \$2.50.

We save money for others. Why not for you?

Haven't no telephone, but a postal card will fetch our solicitor to your door.

Give us a trial. Once we serve you, we serve you always.

Estimates cheerfully furnished.

Give you the paper we contract for, and full count. No dishonesty in paper or count.

Respectfully,
THE ACME PRINTING HOUSE,
1024 Cass avenue, St. Louis.

P. S.—There is a millinery store in front part of the office. Don't be afraid of it, but come right in. The millinery store won't be there long—only until the stock and fixtures can be sold—for we need the room it occupies.

Write to this house for their booklet, "Little Willie"—it is a good thing by Eugene Field.

MR. O'BRIEN sends me the following very satisfactory letter:

NEW YORK, July 11, 1898.

DEAR MR. MUSGROVE,—I thank you for your kindness in criticising the pad scheme in the July number of *THE INLAND PRINTER*. I sent out two hundred of the pads to occupants of offices in the immediate vicinity of my shop, and as a result have secured five orders, amounting to about \$110. The five orders represent five new customers, and as they were satisfied with my work I have reason to expect more work from them, and all can be credited to the pad advertisement.

Kindly grant me your valuable criticism on the inclosed blotters and I will feel deeply indebted to you.

Very truly yours,

JOHN J. O'BRIEN.

The blotters which Mr. O'Brien sends me are pretty, because of a dainty and pretty little girl's picture which is reproduced. While the blotters are not especially original, and although they are not—in the instance of "Lexicographers, Attention!" especially—all even pretty, yet they should pull trade, because they are a good medium in themselves. The blotter containing the baby's picture is the best; the one of the young lady and banjo is very poor—as the picture is poor.

PLEASE send me *THE INLAND PRINTER* for six months as per inclosed order. There are many good things in it and all printers who are troubled with indigestion and other ailments that tend to make them cranky, would find a good panacea in your paper, if they studied its contents as they should. It is a welcome visitor to my house.—*Frank W. Reeve, Atlantic City, New Jersey.*

KIND neighbor (accompanied by a large mastiff, to a little girl very much afraid of him)—"He's a good dog; he never hurts anyone. Don't you see how he's wagging his tail?"

Little girl (still shrinking back)—"Yes, I see; but that isn't the end I'm afraid of."—*Tit-Bits.*

NEWSPAPER GOSSIP AND COMMENT.

CONDUCTED BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 165 Fair street, Paterson, New Jersey. "For criticism" should also be written on papers when criticism is desired.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

Advertiser and Publisher (monthly), \$1 per year. New York.

Nebraska Editor (monthly), \$1 per year. Beaver City, Nebraska.

Ohio Newspaper Maker (monthly), \$1 per year. Mansfield, Ohio.

Michigan Bulletin (monthly), 50 cents per year. Howard City, Michigan.

Pointers and Newspaper West (monthly), 50 cents per year. Kansas City, Missouri.

Newspaper Maker (weekly), \$2 per year. Frank H. Lancaster, Temple Court, New York.

Newspaperdom (weekly), \$1 per year. C. S. Patteson, 25 City Hall Place New York.

Fourth Estate (weekly), \$2 per year. F. F. Birmingham, St. Paul Building, New York.

National Printer-Journalist (monthly), \$2 per year. B. B. Herbert, 334 Dearborn street, Chicago.

Press and Printer (weekly), \$4 per year; 10 cents per number. 68 Devonshire street, Boston, Mass.

Country Editor (monthly), 50 cents per year. Edited by Walter Williams. E. W. Stephens, Columbia, Mo.

Massachusetts Editor (weekly), \$1 a year; 10 cents a number. Henry G. Rowe & C. T. Fairfield, North Adams, Mass.

Kansas Newspaper World (monthly), \$1 a year; 10 cents a number. Edited and published by Ewing Herbert, Hiawatha, Kan.

The Journalist (weekly), \$4 a year; 10 cents a number. Edited by Allan Forman, 20 Liberty street, New York; 338 Rookery, Chicago.

Canadian Printer and Publisher (monthly), \$2 a year; 20 cents a number. Published by the MacLean Publishing Company, Ltd. Business and editorial offices, Board of Trade, Montreal; publication office, 26 Front street West, Toronto, Canada.

BRANN'S *Iconoclast* has been sold to F. T. Marple, of Fort Worth, Texas, for \$1,000.

THE San Francisco *Call* has installed a new Hoe press capable of an output of 96,000 four-page papers per hour.

D. N. RICHARDSON, for forty years editor of the Davenport (Iowa) *Democrat*, and one of the oldest editors in the State, is dead.

THE Orion (Ill.) *Times* now occupies its own new building, and arrangements for great improvements in the news features of the paper are being made.

THE *Grain Dealers' Journal*, a twenty-four-page semi-monthly, is soon to be published at Chicago by the Grain Dealers' Company. Charles S. Clark is editor.

G. W. GUERNSEY, editor of the Audubon County *Journal*, Exira, Iowa, died on June 15. He had been a resident of Exira since the inception of the *Journal*, twelve years ago.

WILLIAM KEMEYS and Emily Swing, each twelve years of age, are the youngest editors in Chicago. They publish the *Penny Post*, which has a good circulation, entering five States.

THE office cat of the *Humane Alliance*, New York, must have issued a special edition recently, as that publication offers a \$15 Angora cat with each order for a certain amount of advertising.

THE Montevideo (Minn.) *Commercial* made a big hit on July 4 by publishing a special three-column, four-page edition. The residents of Montevideo celebrated with a parade, and the work was done on a float while the parade was moving.

THE Ipava (Ill.) *Independent* issued an "Industrial Edition" in July that was neatly arranged and well printed. Excepting the last page, which was filled with war pictures, there were no illustrations and no display advertising. A few local cuts would have enlivened the pages wonderfully.

OSHKOSH (Wis.) *Enterprise*.—A neat and newsy daily. I do not approve the plan of running display heads at the top of every column on the first page. A double head at the top of the second and fifth columns would relieve the page of its present top-heavy appearance. Ad. display is excellent, particularly in the Continental Clothing House ads. The only one

that is at all weak is that of the Electric Park Theater. In this there is too much sameness. "Eight Nights" and "10 Big Acts" should have been smaller to afford proper contrast. Pisa is used to good advantage all through the paper.

THE Pawtucket (R. I.) *Times* is "up against" *Printers' Ink*. The latter published a statement that the Providence *Telegram* had more than twice the circulation of the *Times*, and now the *Times* offers to put *Printers' Ink* on a committee of investigation to prove that its circulation far exceeds that of the other paper.

FRED D. WARREN, Rich Hill, Missouri.—Your cartoons, while rather crude in execution, show excellent and original ideas. You have but to continue along the lines upon which you have started to accomplish very creditable results. These comic illustrations of local events no doubt prove very interesting to readers of the *Critic*.

SEVERAL copies of *Town Talk*, San Francisco, a weekly magazine of twenty pages, have been received. It is a nicely printed and neatly arranged publication, the contents, which are mostly of a local nature, being bright and interesting. The lights and shadows in some of the half-tones are not as well brought out as they should be.

THE "Harvest Number" of the *Commercial Review*, Portland, Oregon, is a fine production. It gives a complete summary of the wheat, grain and milling trade of the entire Pacific coast from 1889, with statistics that must have required weeks of research. The nicely executed half-tones, with which the issue abounds, are particularly appropriate.

THE Lima (Ohio) *Advertiser* conducted its third annual picnic for subscribers on July 23, at Hover Lake. Ice-cold lemonade, hot coffee and a boat ride on the lake were supplied to each guest free—a printed invitation, a badge and a boat ticket being mailed to all, and the *Advertiser* is consequently very popular and thoroughly in touch with its constituents.

THE Detroit (Mich.) *Evening Press*, which is doing a noble work in caring for newsboys, has had a houseboat constructed which will be utilized for the pleasure of the little fellows. It is the intention to use this for excursions and outings as a reward of merit, in recognition of good conduct and bravery. At all times the houseboat will be ready as a floating hospital for any who are ill or injured.

LA JUNTA (Colo.) *Tribune*.—Everything about the *Tribune*, from a typographical standpoint, is above criticism. Exceptionally good taste is shown in the ad. display, and the presswork could not be improved. It is a very bad plan to run paid readers among local items. You should have sufficient consideration for your subscribers to cull these out and run them separately, or at least to give them some distinguishing mark. You will not lose a single contract through insisting on this treatment.

QUINCY (Fla.) *Herald*.—There is poor judgment shown in the make-up of your first page. Certainly the news of the exchange of Lieutenant Hobson was of vastly more importance than Dr. Talmage's sermon, and should have been given first place. The bottoms of columns on this page should be made even, also tops of fifth-page columns. Too much ink, poorly distributed, mars the presswork. Ad. display is fair, but there is a tendency to overwork the pointers. There is a good supply of local news.

BINGHAMTON (N. Y.) *Chronicle*.—Francis Curtis, publisher of the *Chronicle*, writes: "We think we have the best one-dollar weekly in the State or country. Will you look over a few numbers and tell us what you think of it?" The sixteen five-column pages of the *Chronicle* are a delight to the eye. Made up with the same care as bookwork, nicely printed on calendered paper, it would be difficult to find a weekly that will excel it in neatness, or one which gives more for \$1. Most of the half-tones are exceptionally fine, while a few fall below par through being worked too black, thus making the shadows too

dense. Ad. composition is above criticism. I should grade "Personals" and items of correspondence, use parallel rule, such as is run on first page, for head rules, and run one more lead between these and the running title. These are the only improvements I find to suggest in your excellent paper.

THE Chatham (N. Y.) *Courier* is using a good idea to encourage correspondents in the furnishing of news and subscriptions. Twenty prizes are offered to those securing the most points before November 1. Each letter containing five or more news items counts 5 points; each article of general news worthy a separate head, 5 more; each new subscription for a year, 10, six months, 5, three months, 2; renewals, one year, 5, six months, 2. The prizes range from a Webster's Dictionary to a silk umbrella, with a total value of \$50.

NATHANIEL C. FOWLER, in an article on "Journalism," pertinently says: "The country editor is the great big toad in the little puddle; the prominent man of his town. True, the country editor may never reach the top notch of journalism, but to be at the top of the country notch is much more remunerative, much more pleasant, than to desperately cling to the middle notch of great city journalism. There is nothing happier and surer than the life of the country editor. His salary or his income is small, but so are his expenses."

The Circuit Rider, Rich Square, North Carolina.—J. H. Outland, in whose establishment the mechanical work on this little church publication was done, sends copies for criticism. The paper does you credit. It is well arranged and nicely printed. A few of the ads. are crowded by using too large body letter, but as a whole are very creditable. Those of J. E. Barkley and Mills H. Conner are both good. The large line, "Headquarters," in the latter, should have been explained by making secondary display of "Field and Garden Seeds."

Providence Register, Scranton, Pennsylvania.—A bright, well-printed paper. The ads. could be improved by the use of a few more borders and larger display lines where the heavy body type is used. This is the only fault with your ads.; secondary display too large to allow the principal lines sufficient prominence. Heads should be put on more of the longer items, keeping the balance in the first two columns of the third page. Short-headed items could then be used to fill in at bottoms of columns, which would be a much better make-up.

MONROE (N. C.) *Enquirer*.—The greatest trouble with your paper is that the headlines are hardly large enough to afford proper contrast with the large body type, and there are far too few of them. There should be two or three display heads on the longer articles on the first page, with doubles on many of those now carrying single heads. Heads should also be placed on many of the longer items on the fifth, to break up the monotony of the large page. Presswork and ad. display are good; the latter could be improved by the use of a few more borders.

CHADRON (Neb.) *News*.—The first two issues of this new weekly, which succeeds the *Signal-Recorder*, are submitted for criticism. It is a neat paper in every respect, and is well filled with local news. The ads. are all well displayed and good presswork adds to their attractiveness. The short pieces of wave border in the box heads should be omitted. Weber Brothers' ad. is disfigured by the same treatment. The type used for single heads is excellent, and caps of the same or some other equally black letter should be utilized for editorial headings, as those in the second issue are not distinct.

Bates County Critic, Rich Hill, Missouri.—Several copies of this new weekly, which made its first appearance in May, are submitted by Warren Brothers, the publishers. It is a neat six-column folio, set in 8 and 10 point old style. It is not a good plan to scatter the short local items on the first page. It would be better to run these all together on the third, with an appropriate heading, reserving the first for such news as warrants headlines. There is such contrast between the plate and

your own excellent matter, that I should favor using plate on the eighth page only, where it will be entirely isolated. Your ads. are well displayed; there should be more of them.

ALEXANDER CITY (Ala.) *Outlook*.—Your crisp editorial paragraphs on local and State matters are just the thing and what many papers sadly lack, but you are inclined to go to the other extreme and use too much space for this department. Some of the longer paragraphs could be used as local news, with single heads, and thus relieve the pressure. The series of Pisa is an attractive one, but it appears to disadvantage in your ads., as the body letter used in conjunction is too large. Aside from this the ads. are good. The size of Pisa used in the box heads is too small; it should be at least 18-point. A better quality of paper, worked dry, would be a vast improvement.

EVANS CITY (Pa.) *Times*.—The *Times* is but four months old, and is modern in size, being a four-column, twelve-page paper, wire stitched. I fail to find a publisher's announcement. I would suggest that you place within the border surrounding your neat heading the words, "Published every Friday," and

dashes between local items and put heads on those of ten or more lines, and place one or two more leads before and after rules and headlines. The letter used for "Rail and Wheel" is not heavy enough; 12-point Bradley, or 10-point De Vinne or Gothic would be better.

THE annual summer meeting of the Pennsylvania Editorial Association was held in Philadelphia and Atlantic City, June 27 to July 1, and was attended by two hundred members with their wives and sweethearts. They arrived in Philadelphia from all sections of the Keystone State, and, by invitation of the managers of the Philadelphia Bourse, were entertained there that evening, after which the Pen and Pencil Club took them in hand and showed them "A Night in Bohemia," which has made this club of Philadelphia newspaper men so famous. On Tuesday morning a visit to the Philadelphia Commercial Museums was made, and at 12:30 a dinner was given the association at the Hotel Walton. After a visit to the Union League, the party left for Atlantic City, arriving there in time for dinner at the Grand Atlantic Hotel. On Wednesday evening the

members were treated to a fine musical concert under the direction of J. O. K. Roberts, of the Phoenixville (Pa.) *Messenger*. On Thursday evening, the management of the new steel pier formally opened that fine structure with a ball complimentary to the Association, and on Friday afternoon the majority of the party left for their homes, after spending one of the nicest summer meetings in the history of the association.

E. H. LEONARD, publisher of the Oshkosh (Wis.) *Enterprise*, sends a large real estate ad. of his designing for criticism. The ad. is headed, "A Dozen Eye-Openers." Then follow twelve panels, each containing a catchy headline, a few lines of body matter, and closing with prices in black figures, ranging from 1 to 25 cents. The idea is to imitate a dry goods ad. and is a novelty, and will be read for this reason. It is well written and typographically neat and attractive. The women who are

on the lookout for bargains will be the ones most attracted through the small prices. If the ad. was not a large one, I should not consider it a good plan, for the same reason that it is not a good plan to advertise one business by giving publicity to another. I recently noticed an ad. headed in large letters with the word "Shoes," and followed in small type by "are the proper articles to protect the feet, but people are more interested in ice at this season of the year." The man wanting to buy ice is not likely to be attracted by a shoe ad.

GEORGE W. BROWN, who sets the ads. on the Simcoe (Ont.) *Reformer*, sends a copy of that paper with a request for an opinion on his work. The ads. do you great credit. I note that you are careful to use not more than two faces of type in each, which gives them a neat appearance. In that of L. J. Potts you should not have deviated from this custom, but have put "The Hub" in 72-point Bradley. "The Leading Clothier and Men's Outfitter" should have been leaded, dropping the last two lines what was necessary. "General Ticket Agent" in E. E. Ford's ad. should have had the same treatment, and



By courtesy Helman-Taylor Company, Cleveland, Ohio.

Engraved by Samuel R. Mason, Cleveland, Ohio.

THE LITTLE MUSIC TEACHER.

(Original by Wunsch.)

"Subscription, \$1.00 per year" (I obtained this information from your premium offer). These could be placed one in each of the lower corners, putting the wording already there in the corners above, or they could be grouped in small type with "Vol. I., No. 20," in the lower left-hand corner. The paper is nicely made up and well printed. A little more care should be taken with the bottom of plate columns. Ad. display is fair.

Dawes County Journal, Chadron, Nebraska.—Ernest W. Julian, business manager of the *Journal*, sends several copies for criticism. Your paper does not lack for local news, and that is a big point in a successful weekly. Editorial comment is good as to quality and quantity. There is a fair amount of advertising, which is well displayed. You need more of a variety of borders; the one you are using is a trifle too ornamental to give the best results. I would banish from the newspaper department the type used for "Citizen's State Bank, Chadron, Neb." Attention to a few details in the make-up would add much to the attractiveness of the paper. Put the paid readers all together with a general head, discard the brass

could have been further improved by indenting "Ticket" one em and "Agent" two ems. The business cards on the second page have too much sameness. This could be relieved by putting the classification heads in Bradley, Jenson, or caps of italic. Your ads. are the best that I have seen in any Canadian paper and will compare favorably with those of the leading papers of the United States.

Piscataquis Observer, Dover, Maine.—C. H. Bowden, manager, in sending a copy of the *Observer* for criticism, writes: "Our aim is to make it better, and anything you might suggest will be appreciated. Inclosed find rate-card, to which we strictly adhere." To suggest improvements in the *Observer* it is necessary to get down to fine points. There should be another lead above the lines "Married," "Died," and "Business Pointers," and I should insist on using a rule before Dr. King's readers. It is evident that great care is taken with make-up, presswork and ad. composition, as all deserve commendation. The paper is packed full of news, twenty-one towns being represented in the correspondence. Your rate-card shows that you receive fair prices; it is refreshing to note

little bulletin seems to take better at the price than an extra paper at a larger price, and on several occasions we have issued these bulletin extras at intervals of an hour and found that each additional bulletin would sell as well as the preceding one. We usually sell from 600 to 1,000 of them, so you can see that, as there is little extra work involved, the matter all being used in the regular issue, it pays very well, to say nothing of the reputation we get for being up to date on the news."

HOW TO SET THE GREGORY AD.—The ad.-setting contest proposed in these columns in July developed unusual proportions, considering that no prizes were offered. It is pleasing to note that so many are willing to do what they can to better the product of the craft, and to assist each other. In accordance with the agreement, three of the ads. received are reproduced, but whether or not they are actually the *best* three it is difficult to say absolutely. Fifty-one specimens were received from thirty-eight contestants, three of whom reside in Canada, and the others in States representing all parts of the Union, from Maine to Texas and California. Many pleasant and encouraging words for *THE INLAND PRINTER* were in the accompanying

E. S. GREGORY & SON
18 Canal Street
FORT PLAIN
NEW YORK.....

DEALERS IN.....

DRUGS

Medicines	Shoulder Braces
Chemicals	Syringes
Perfumery	Paints
Fancy Toilet Articles	Oils
Surgical Instruments	Varnishes and
Trusses	Dyestuffs

**..PHYSICIANS' PRESCRIPTIONS..
CAREFULLY PREPARED**

No. 1.

E. S. Gregory & Son

DEALERS IN

Drugs...

Medicines, Chemicals,
Perfumery,
Fancy Toilet Articles,
Surgical Instruments,
Trusses,
Shoulder Braces,
Syringes,
Paints, Oils, Varnishes
and Dyestuffs.

Physicians' Prescriptions carefully
prepared.

18 Canal Street,
Fort Plain . . . New York.

No. 2.

E. S. GREGORY & SON
18 Canal Street,
FORT PLAIN, N. Y.

DEALERS IN...

Drugs...
Medicines, Chemicals,
Perfumery, Fancy Toilet
Articles...

**Surgical
Instruments**
Trusses, Shoulder
Braces, Syringes

Paints...
Oils, Varnishes and...
Dyestuffs.

**Physicians' Prescriptions Carefully
..Prepared..**

No. 3.

your comment concerning it. A feature of this card is that it is practically in round numbers, as no price is given but what is divisible by twenty-five. But the scale of prices is not equitable, as the proportion of reduction for increased space is wrong. As an instance, take the four weeks' rate: The first inch costs \$1.75, the second, \$1.50; third, 50 cents; fourth, 75 cents; fifth and sixth, 25 cents each, and the next six inches 83½ cents each. The idea is a good one but needs developing.

THE recently organized Michigan Associated Dailies is a movement that is certain to prove of incalculable benefit to members, as combined orders for telegraph service and material insures greatly reduced rates. Forty daily papers have already joined forces in the new organization. That it is to the interest of every publisher of a daily in that State to become a member goes without saying. M. E. Brown, Battle Creek, who is secretary of the association, recently sent a circular letter to members giving an excellent idea for the issuing of extras, which is being used in connection with the Battle Creek *Moon*. The extra consists of two four-column pages and sells for 1 cent, where the regular edition sells for 3 cents. One page is covered with a dry goods ad., which is printed in advance, and charged for each time an extra is issued, thus covering the entire expense. The form is worked on a job press and thus does not interfere with the regular issue in any way. In commenting on the success of this plan, Mr. Brown says: "The

letters, and are gratefully acknowledged. Nearly all requested criticism, which I regret must be brief, but trust you will receive some benefit. In regard to the expressed desire for more contests of the same nature, I shall probably give you something to ponder over next month. I am sorry that in the present instance I neglected to make it clear that you could have the privilege of changing the order of the wording—we will have it understood next time. Some did change it, and others will no doubt think they could have done better if they had had the same privilege. No. 1 comes from Birney Allen, with the Waterloo (Iowa) *Courier*; No. 2 is the work of George Paddock Swain, with the Providence Albertype Company, East Providence, Rhode Island; and No. 3 was submitted by John W. Perou, with Albert H. Heath, San Diego, California. The specimens reproduced are the ones I have personally selected as the best, and my judgment is borne out in a great measure by seven authorities on ad. construction. Two of these are printers, two business men who are large advertisers, two advertisement writers, and the other a man of large experience in typographic display, but who could not be classed in either of the three categories mentioned. In the twenty-one specimens selected by these men No. 1 appears four times; twice as first choice, and twice as second. No. 2 appears twice; each time as first. No. 3 twice, once as first, and once as second. The others chosen were the specimen

sent by Melvin Z. Remsburg, Oceanside (Cal.) *Blade*, which was the first choice of one, the second of two, and the third of another; those of Louis J. Salek, foreman Merrill Printing Company, Hinsdale, Illinois, the one with the light border being the first choice of one, and the third of another, and the heavy border the third choice of one; and those of the following, each of which was selected once, as either second or third choice: W. L. Calswell, *Decatur County Journal*, Leon, Iowa; W. H. Powell, St. Louis, Missouri; Emery Cogswell, Meriden, Connecticut; Richard M. Bouton, *Sentinel*, South Norwalk, Connecticut; and O. C. Hansell, *Nobles County Democrat*, Adrian, Minnesota. In setting an ad. of this character the business and firm name are nearly of equal importance, the former having a slight advantage. A large majority of the ads. submitted placed all the articles enumerated in the same size of type. The word "Drugs" at once designates Mr. Gregory's business. Both No. 1 and No. 2 bring this out admirably, the former appropriately giving prominence to the special feature to which the advertiser wishes to direct attention, "Physicians' prescriptions carefully prepared," which the latter fails to do. A plain 6-point border, something like this ♦♦♦♦, in place of the heavy rules in No. 2, would have relieved it of its funereal appearance, but the arrangement is striking and neat. In making a third selection I was somewhat puzzled, as there were many of nearly equal merit. I decided against the specimen of Mr. Remsburg, which met with the next best approval of the committee, for the reason that there was a trifle too much sameness, and because "Physicians' prescriptions" was so decidedly separated from appropriate matter and placed side by side with "Paints, etc." No. 3 brings out a point which the others, with one exception, failed to do. Not all drug stores deal in paints, and it was a commendable idea that gave this word prominence. Many specimens were very creditable from a typographical standpoint, but the business view must be considered in conjunction with this. The work of Albert J. Scrase and Harold Munro, Leamington (Ont.) *News*, and E. Alfred Lamb, Camden, New Jersey, was ruled out, as the ads. were set in a measure of twenty ems pica instead of thirteen ems, which is so nearly the universal newspaper column width as not to require specification. Four specimens sent by Roscoe Thompson, Hudson, Michigan, were debarred because they were set in a four-inch space. The work of Harry C. Wisner, Mount Morris (N. Y.) *Union*, was a favorite with the committee, but was not considered, for the reason that "Prescriptions, etc.," was omitted. The work of A. G. McCormick, Wichita (Kan.) *Eagle*, was also omitted for the same reason. I will assure my readers who are employed in job offices that their work is not omitted from the contest. Those who requested criticism will no doubt notice by the foregoing remarks what their ads. lacked. Many can lay their failure simply to the fact that no prominence was given the business advertised. I am sure we have all been benefited by the contest, including those who are not fortunate enough to have their efforts reproduced. The ad. I have in mind for next month will be of an entirely different character.

EXPRESSIONS FROM THE PHOTO-ENGRAVERS.

A resolution was passed at the second annual convention of the National Association of Photo-Engravers, held at Brighton Beach, New York, August 11-13, requesting that each member send a condensed expression of his opinion of the results of the convention for publication in *THE INLAND PRINTER*. The following from Mr. Lon Sanders, the newly elected president, has been received at time of going to press. We hope to print others in the October issue:

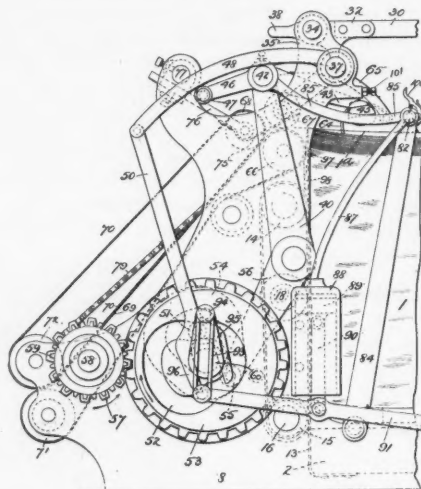
The second annual convention of the National Association of Photo-Engravers proves that the work to be performed by this association is of great importance in every city of America. The men who attended this convention were among the most progressive and intelligent men in the business, with a desire to elevate the industry to a higher plane. With such men the future success of this organization is not a doubt, but a certainty.

PATENTS OF INTEREST TO PRINTERS.

BY CHARLES H. COCHRANE.

(For other patents see the various departments.)

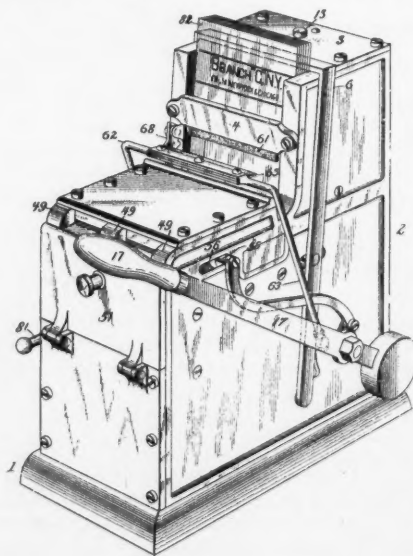
ANOTHER patent on the Miehle paper-feeding machinery has been taken out by Robert Miehle and J. W. Mansfield, No. 606,975. A portion of the machine is shown in the drawing, and it will be observed that the pile of paper does not lie flat, but curves up at the forward edge. The pile being so supported that the top sheet is just opposite a pair of



No. 606,975.

rolls, 67, a rubber, 45, is brought into play and works the sheet along over the edge, the action being partially retarded by a roller in the rear, not shown. Probably one of these days the public will be treated to a sight of the machine operating on one of the Miehle presses.

Patent No. 607,915 is by George R. Cornwall, of the Aluminum Plate & Press Company, and describes a process of intaglio printing. The present method of intaglio or incised-



No. 606,397.

plate printing is practically that of the copperplate printer, consisting in cutting the design into the plate, filling the lines in the plate with ink, wiping off the surface with extreme care

by hand, and printing by running under a roller. By substituting a porous aluminum plate for the copper plate, Mr. Cornwall is able to do the same kind of printing lithographically, and at a speed equal to typographical printing. He thus makes it possible to do copperplate work at prices only a trifle in advance of type printing. The incised aluminum plate is treated just like the lithographic stone, or just like the aluminum plates which this company is making for curving about the cylinders of their rotary lithographic press.

A post-office printing press, for printing and folding mail-pouch slips, is the subject of patent No. 606,397, by N. A. Stimson. The work is at present done by hand stamps and hand folding, and in some of the larger post offices requires the services of several clerks.

The prominent feature of Frank Schilz's paper-feeding machine, patent No. 607,958, lies in the curving of the sheets, 3, about a former, 4, so that they are confined by a roller, 2. This tends to separate the edge of the outer sheet, as shown in an exaggerated manner in the drawing, and this separation is taken advantage of to work the top sheet ahead, while retaining the others.



No. 607,958.

A new method of producing a lithographic stone or plate has been patented, No. 606,709, by Leon Five, of Paris, France. He takes the remnants of waste and broken lithographic stone and reduces them to powder, and makes them into a paste with albumen, glue and potassium silicate, molding the whole into a block that may be used as is the lithographic stone.

A new and economical method of bookbinding is the subject of patent No. 607,012, by W. Boehner, of Chicago. There is no stitching or stapling whatever. The back of the book is simply sawed into with T-shaped cuts, a strip of stout cloth inserted and pasted in, and the book is ready for the covers.

BOOKS AND PERIODICALS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of publisher, places on sale, and prices should be inclosed in all publications sent for review.

HOWARD CHANDLER CHRISTY, the artist, was at Santiago for *Scribner's*, and in the September number writes an "Episode" of what he saw at El Poso. He took many photographs and made sketches, which are published in this number.

THE War Revenue Law of 1898, with index, has been issued in pamphlet form by Godfrey & Co., manufacturers of printers' rollers, 909 Sansom street, Philadelphia, Pennsylvania. The information should be in the possession of every printer.

FROM Bates & Holliday, attorneys and counselors-at-law, 711 Tremont Building, Boston, Massachusetts, we have received a neat pamphlet, reprinted by Judge Bates, from an article prepared by him for the *Boston Herald*, giving general information on the salient features of the new bankruptcy law. The publishers will send the pamphlet on request until the issue is exhausted.

THE August issue of *The 400*, the leading American journal of travel, was perhaps the most notable in its cover design of any of the very notable issues of that journal. The characteristic trade-mark or insignia of every railway or steamboat line was given in the colors usual to them, and in the interior illustrations everything combined to show the most attractive features of well-known resorts. Messrs. Persinger & Sullivan are to be congratulated on producing so adequate and representative a journal, and to the printers, The Henry O. Shepard

Company, of Chicago, must be given the credit of an excellent specimen of typography.

A VERY attractive exposition of the advantages of the Cleveland Young Men's Christian Association has been written by Mr. John E. Powers, and issued in a neat pamphlet. The great advantages of these associations, and the exceedingly low dues, should enlist young men of every class and condition. The presentation of the case by Mr. Powers could not be excelled.

"THE EVOLUTION OF PAPER" is the title of a beautiful booklet issued by the Whiting Paper Company, of Holyoke, Massachusetts, the largest manufacturers of fine writing papers in the world. It can be had for the asking, and as it is as valuable to the general reader as it is worthy of study by the printer, we presume the Whiting Company will have to print several editions.

"FOOD FOR THOUGHT, RARE AND WELL DONE," is the catching title of a little book of extracts from the *L. A. W. Bulletin and Good Roads*, which Mr. Sterling Elliott has just put on the market at the modest price of 5 cents. The sprightly verse and delicate fancy of Mr. Nixon Waterman takes up a large portion of the little volume, which is a guarantee that the reader will have genuine enjoyment in its perusal.

F. DUNDAS TODD, editor of the *Photo-Beacon*, Tribune building, Chicago, has added to his valuable and interesting publications of the art-science of photography a very convenient brochure on "Amateur Portraiture at Home." Amateurs generally will welcome the clear and direct rules laid down by Mr. Todd toward securing successful results in the management of the elusive problems of lighting and posing. The book is freely illustrated by half-tone. Price, 50 cents.

CONVENTIONS OF THE UNITED TYPOTHETAE AND THE ELECTROTYPERS.

As the forms of THE INLAND PRINTER for September are being closed at the time the above organizations are assembling at Milwaukee (August 23), the former to hold its twelfth annual meeting, the latter its second annual one, it will not be possible in this issue to give reports of these conventions, but full accounts, well illustrated, will appear in our October number.

The programme arranged by the committees of the Milwaukee Typothetæ, as published last month, was a very complete one, each day's business and pleasure plans being looked after with a view to expediting the work of the convention, and at the same time giving ample time for enjoyment.

The electrotypers will undoubtedly carry forward the good work which was so successfully begun at Nashville last year. Three business sessions are to be held, and it is anticipated that much will be accomplished which will redound to the welfare of the organization. The matter of the shorter workday, and the adopting of a uniform scale for electrotyping, are two of the principal subjects to be discussed.

WARNING TO PRINTERS AND PUBLISHERS.

The Keller Printing and Publishing Company, of Evansville, Indiana, send the following warning to THE INLAND PRINTER:

EVANSVILLE, IND., August 2, 1898.

Publishers and printers are warned against two sharpers who style themselves G. W. & W. C. Jewell. They get up advertising schemes and take the orders on an iron-bound contract, which seems to show that they intend to do the right thing, but in the end they do up all who have any dealings with them, at least they did it here. They contracted to get out a telephone directory, and turned over orders to the printers to secure the payment, but before the work was completed, as soon as they could get a few copies, they went out and collected this money and skipped out of town without paying the bill. They are very fresh and talkative, and claim to be father and son. They dress in black. The son is about thirty years old and the father about fifty.

They came here from St. Louis, where they had been working advertising schemes, and left Evansville on an excursion train to Chicago over the Peoria, Decatur & Evansville Railway.

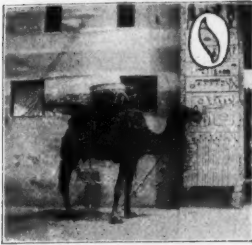
LOOK OUT FOR THEM.



SNAP SHOTS AT THE TRANS-MISSISSIPPI AND INTERNATIONAL EXPOSITION, OMAHA, NEBRASKA.

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|--------------------------------------|--|--|
| 1.—In the Streets of Cairo. | 7.—The Fine Arts Building. | 13.—A View in Midway. |
| 2.—Entrance to the Streets of Cairo. | 8.—Peristyle and Statuary Between Buildings. | 14.—In Front of the Government Building. |
| 3.—Chicago Record and News Pagoda. | 9.—The Horticultural Building. | 15.—Another View in Midway. |
| 4.—Nebraska Building. | 10.—Electricity and Machinery Building. | 16.—In the Streets of Cairo. |
| 5.—View of Lagoon, looking west. | 11.—East End of the Lagoon. | 17.—Arch of the States. |
| 6.—The Government Building. | 12.—The Administration Arch. | 18.—Minnesota State Building. |

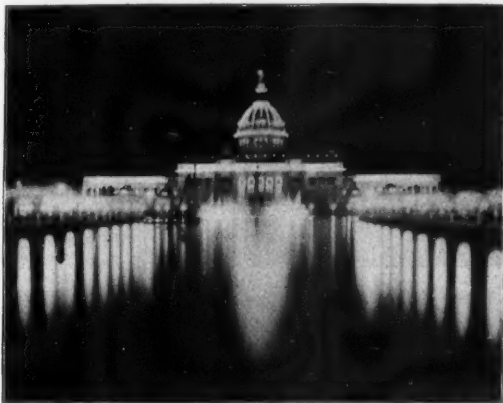
THE TRANS-MISSISSIPPI EXPOSITION AT OMAHA.



WING to the war, to the fact that a period of financial depression has been upon us, to the failure of the railroads to make favorable rates, to the fact that the farmers have been busy harvesting, and to several other causes, the attendance at the Trans-Mississippi and International Exposition at Omaha, Nebraska, during the earlier months of its existence was not

as large as its projectors could have wished; but now that the railroads have made favorable concessions the people are beginning to flock in, and everything points toward its being a financial as well as an artistic success.

To say that Omaha has a fair which that city may well be proud of, is but faint praise for so grand an undertaking so well carried out. The whole country has reason to be proud of it. The Exposition will compare favorably with any held in the past, not excepting the World's Fair at Chicago. To be sure, it is not as large or as complete as the World's Fair, but there are beauties about it which cannot fail to be remarked by even those who firmly asserted that never would there be another Columbian Exposition. It will not be possible to mention specifically the attractions of the fair, but a number of views have been taken by THE INLAND PRINTER representative and are here reproduced, to give its readers an idea of what can be found in the Trans-Mississippi Exposition grounds. We urge that an early visit to this exposition be made by everyone who reads THE INLAND PRINTER. Visitors interested in printing



THE GOVERNMENT BUILDING BY ELECTRIC LIGHT.

and the allied arts cannot fail to be impressed with the exhibits that cover matters relating to their trade, as well as the many others outside of their line.

In the Patent Office department, in the United States Government building, can be seen models of all the printing presses, from the original machine illustrating the earliest form of printing press, invented by Gutenberg in 1456, to the fast web perfecting presses used in the modern newspaper office of today. Here are models of the primitive printing press made from picture shown in the American Encyclopedia of Printing; the Stanhope press, invented by the Earl of Stanhope in 1800, and considered to be the first marked improvement on the Gutenberg press; the old Adams press, invented by Isaac Adams in 1830, having a vertically reciprocating bed with ink fountain at each end of form, and throw-off mechanism to prevent impression; the press invented by T. French in 1837, printing both sides from the roll; the cylinder printing press, invented by

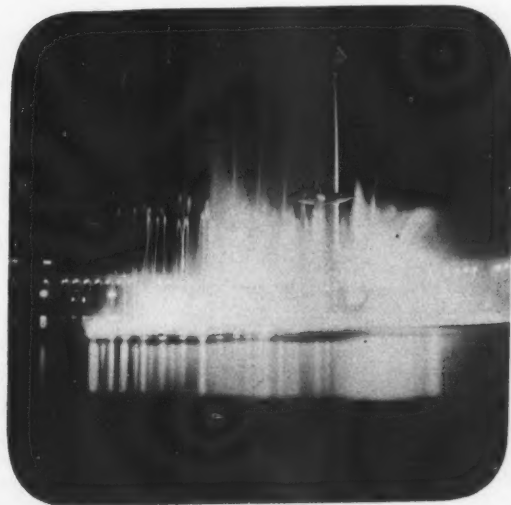
Carr & Smith in 1840, having a stationary form and traveling impression cylinder, with feed-board at each end, and inking rollers on each side of the cylinder and traveling with it; the press invented by R. M. Hoe in 1847, with large cylindrical



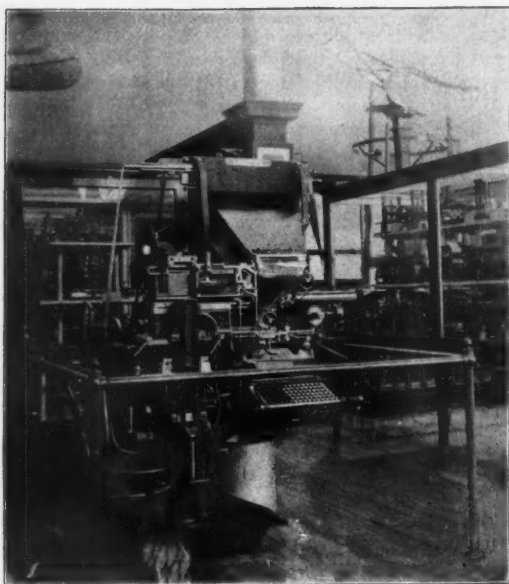
ILLUMINATION OF THE FINE ARTS BUILDING.

form around which are arranged a number of impression cylinders, and using prismatic type and column rules thicker at the outer edge; the press invented by W. Bullock in 1863, which has a large impression cylinder, and automatically cuts and feeds sheets from a roll; the Hoe & Tucker press of 1868, which perfects single sheets, has two feed-boards, tape and fly delivery, and uses stereotype plates; the duplex printing machine, with folding apparatus attached, invented by E. L. Ford in 1877; the machine invented by L. C. Crowell in 1879, having a type cylinder and two impression cylinders; the oscillating platen printing press, invented by H. S. Griffiths in 1880, using different colors of ink, which are applied to portions of the form, and has paper fed intermittently; besides many others.

In addition to the machines mentioned, in this department can be seen models of various kinds of papermaking machines, digesters, pulp beaters, etc., all worthy of close inspection.



ELECTRIC FOUNTAIN AT NIGHT.

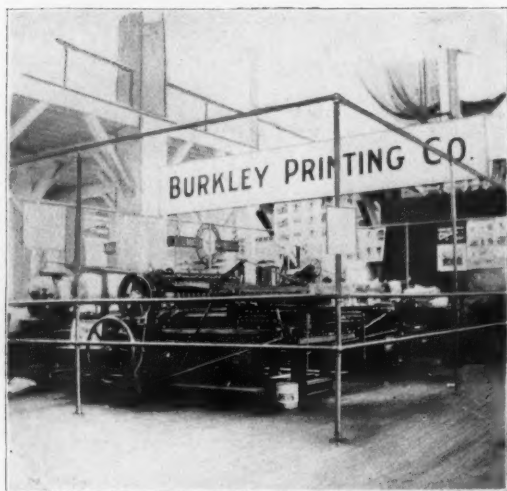


PATENT OFFICE EXHIBIT.

As no model of the Mergenthaler linotype machine could be obtained, it was decided to place a full-sized machine in this exhibit, as shown in the illustration herewith. It is the simplex two-letter matrix machine, and for this reason attracts a great deal of attention from those already acquainted with the ordinary linotype machines. It is under the direct charge of Mr. Edward T. Golden, of New York, who takes especial pride in showing all visitors the workings of the machine, and supplies them with metal slugs with their names and addresses on to carry away as souvenirs of their visit.

The Patent Office exhibit is under the supervision of Mr. Thomas H. Mitchell, assistant chief examiner of patents, who has labored hard to make it an attractive one, and visitors will feel after having examined it that he has succeeded.

Another exhibit in the Government building that printers will be glad to examine is that of the Weather Department. Here can be seen all of the devices used by the Government for taking observations and recording same, as well as a miniature printing office equipped for printing the weather reports. This exhibit is in charge of Mr. Morton Brown, who also does

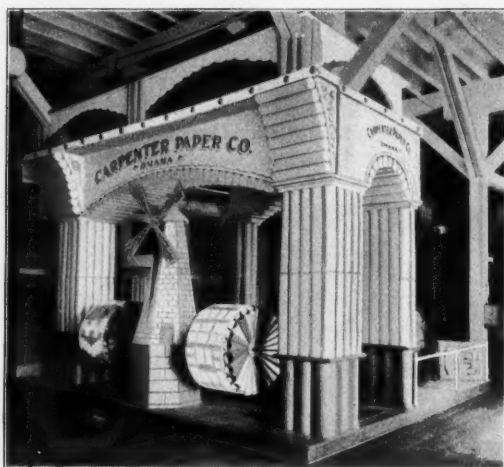


BURKLEY PRINTING COMPANY'S EXHIBIT.

the engraving of the maps that are used in each day's report. These weather maps are made by the Hoke engraving plate process, which was selected by the Government after a careful investigation of all the known processes applicable to work of this kind, it being considered the best and most reliable. The plates can be prepared in the shortest space of time, and give most excellent printing results. The weather report sheets are printed upon a Chandler & Price press, which is also a part of the exhibit.

The Press building is well fitted up for the convenience of newspaper men, and the files of papers and magazines are quite complete. A pagoda near the administration arch is occupied by the *Chicago Record* and *Daily News*, a feature of the display being the original war sketches made by the artists of these papers in Cuba, Porto Rico and the Philippines for use in those papers.

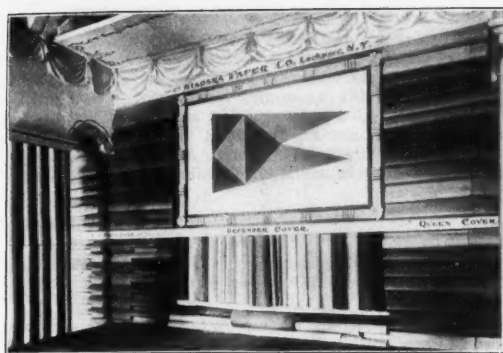
In the Utah exhibit in the Agricultural building, which seems hardly the place for it, is an old hand press bought in 1848 by Mr. Orson Hyde, and used to print the *Frontier Guardsman* at Kanesville, now Council Bluffs, Iowa. Mr. Joseph E. Johnson afterward purchased the office, and the press was moved to Utah, being carried across the plains by mule teams, at a cost of 25 cents per pound. It was taken to Spring Lake Villa to print the *Farmers' Oracle*, and after-



CARPENTER PAPER COMPANY'S EXHIBIT.

ward moved to St. George and used for printing a number of other papers. It was later bought by Mr. C. Johnson, its present owner, and is retained merely as a souvenir of bygone days.

In the Manufactures building the exhibit of the Burkley Printing Company, which is in reality an up-to-date printing office in full working order, attracts a great deal of attention. The exhibit includes two Miehle presses, a Dexter folding machine, a Star cutting machine, two Monitor wire stitchers and a Crocker-Wheeler electric motor, the latter being used to operate all the machinery in the exhibit. While the work being produced upon the printing presses is not as high grade as is capable of being done on those machines, it was selected because of the difficulty of looking after a higher class of work at an exhibit of this kind, where the workmen are constantly being interfered with and questioned by visitors who crowd about the exhibit. It shows the speed and accurate printing qualities of the machines, and that they are capable of doing the lower grades of work neatly as well as the better class, for which they are mostly used. One of the printing machines has the new sheet delivery, which lays the sheet on the table printed side up. The other and smaller machine has the old-style delivery. All of the machinery shown in this exhibit has



WALL EXHIBIT, CARPENTER PAPER COMPANY.

been required to meet the demands of the Burkley Company's plant, and will be placed in their office in Omaha as soon as the exposition closes. It was an enterprising move on their part to arrange this exhibit, and the publicity they will receive through it will undoubtedly be of great service to them.

In the northwest corner of the Liberal Arts building will be found the exhibit of the Carpenter Paper Company, of Omaha, which is constructed entirely of paper. Reference to the accompanying cuts will give an idea of it, and it might be stated in this connection that different colors of stock have been used with very good effect. The feature of the exhibit is the old Dutch windmill, which is propelled by electric motor, and in turn revolves the large drums at either side for the purpose of showing the various goods handled. These large drums have attached to their surface statements, ruled headings, cards, fancy stationery, and all other goods of that description, which can be shown in that way, and cannot fail to attract attention. On one side of the wall of this exhibit, a separate cut of which is shown herewith, is the cover paper made by the Niagara paper Company, of Lockport, New York. There are three different kinds, one called "Royal Melton," one "Defender," and the other "Queen." These are presented in a great variety of shades and colors, and make a striking setting for one side of the exhibit. Arranged upon a table in front of this Niagara exhibit can be found stationery, tablets, etc., for the inspection of callers.

In close conjunction with the Carpenter exhibit, and under



BYRON WESTON EXHIBIT.

their control, is that of the Byron Weston Company, of Dalton, Massachusetts. The booth covering this exhibit is a very magnificent piece of woodwork made of California redwood, very highly polished, and was used originally at the Midwinter Fair in San Francisco a few years ago. Samples of the linen ledger and record paper, from the large antiquarian to the smaller sizes, are shown, the pyramid of paper being surmounted by the large record book which the Weston Company showed at the World's Fair, made from their stock, and in the covers of which are embedded the various medals they have received at fairs in different parts of the world.

Across the aisle from the Carpenter Paper Company's exhibit is that of Crane Brothers, Westfield, Massachusetts. This exhibit is also under the care of the Carpenter Company, although not exactly a part of it. The exhibit includes a pyramid of their gold medal linen ledger, and a portion of the dome surmounted by their celebrated trade-mark, the crane, which was shown at the World's Fair, and at other expositions,



WHERE THE INLAND PRINTER IS KEPT ON SALE IN OMAHA.

as well as their large blank book, and a quantity of goods made of paper, such as office baskets, megaphones, etc. Numbers of megaphones made by the Crane Company are in use along the Midway, and add to the din in that thoroughfare.

The Carpenter Paper Company's exhibit is in charge of their Mr. J. G. Odell, a very gentlemanly attendant, who uses every effort to make it pleasant for callers, and who explains in the most satisfactory way the merits of the goods exhibited by his house.

The exhibits of the Photo-Colortype Company and Rand, McNally & Co. in the Liberal Arts building are also worthy of inspection. The former contains samples of commercial work by the three-color process; and in this exhibit can be seen the gold and silver medals awarded the company at the Brussels Exposition. The latter includes atlases, books, maps and school supplies.

In making reference to the Carpenter Paper Company's exhibit at the fair grounds, it will also be well to speak of the immense business which this firm has built up in Omaha, and which now extends over the entire western end of this continent. Through the courtesy of Mr. Isaac W. Carpenter, the president of the company, THE INLAND PRINTER representative was shown through the large establishment of the company, at the corner of Howard and Eleventh streets. The firm occupies a five-story structure which has recently been added to, a good idea of which can be obtained by reference to the accompanying illustration. The visitor was first shown through

the business offices, where a large force of clerks is employed, then was taken to the top floor of the building, and passed from there to the different floors, obtaining an excellent idea of the stock of goods carried, and of the facilities the house enjoys



for handling its immense trade. Situated, as the company is, in a section of country some what remote from eastern markets, it must be in position to supply goods promptly to all of its customers, and while it handles a large line of different goods each brand is carried in sufficient quantity to fill large orders on the shortest notice. It was

noticed that hardly any kind of paper was carried in lots of less than one hundred reams or over, and as the stock was constantly kept up there could be no question of taking care of orders in good shape. In looking over the stock it was found that the firm had arranged its goods for the most economical filling of orders, and that the line included white manilas, flat papers (many of which were their own special brands), cardboards, boxboards, cover papers, news print, blotting, colored poster, building paper, twine, paper bags, etc., as well as a large line of enameled and machine-finished book papers. One room in which country printers would be especially interested was the job department, where selection can be made from an assortment of stock that would meet any requirement, every lot being a special bargain. The stationery store was found to be well supplied with blank books, inks, tablets and all the specialties naturally to be found in this department. In the ruling department were three machines in full operation, one being a dual self-feeding ruler, which does the striking and faint-lining simultaneously and is the only machine of this kind in use west of Chicago. Printers do not need to send away for special envelopes as the firm also has facilities for manufacturing these in any quantity. One of the things which most impresses the visitor is the businesslike air which pervades the entire establishment, and the good feeling which exists between the heads of the house and all of the workmen. The Carpenter Company may be said to be in a way a family concern, as there are four brothers connected with the management, each of whom is throwing his best energies into building up the house. The company has eleven salesmen on the road traveling constantly throughout the West, and for a firm that has been in existence but twelve years, can be very proud of the wonderful success attained. Visitors to the exhibit at the exposition will receive the same cordial reception at the store in Omaha, and are invited to call there when in the city.

UNRIVALED IN ITS FIELD.

We take occasion to express our very high appreciation of your magazine, which, it seems to us, marks the highest point to which trade journalism has attained. In literary merit, typographical appearance, and value as an advertising medium, your journal is unrivaled in the field which it occupies.—*The Kidder Press Manufacturing Company, Boston, Massachusetts.*

NOT A BIT MORE.

Light-Minded Young Thing in a Bathing Suit—Surely, Aunt Margaret, you are not going to wear your spectacles in the water?

Aunt Margaret—Indeed I am. Nothing shall induce me to take off another thing.—*New York Tribune.*

REVIEW OF SPECIMENS RECEIVED.

The purpose of this department is to candidly and briefly criticize specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "ALPHA."

FROM Canandaigua (N. Y.) *Repository-Messenger*, a four-page circular, composition on which is neat and presswork good.

THE De Ruyter High School catalogue, printed by C. W. Ames, of the De Ruyter (N. Y.) *Gleaner*, is a well-set pamphlet of fifty-six pages. The presswork is fair.

THE Gottschalk Printing Company, St. Louis, Missouri, submits a few specimens of color printing, the composition, presswork and arrangement of colors being very artistic.

A FEW business cards from Major A. Paul, Emporia, Kansas, show that he has a knowledge of artistic display, some of the cards being very good. Presswork is of uniform good quality.

BUSINESS cards from the Benham Printery, Anderson, Indiana, printed in colors, are very good samples of commercial work; type well displayed, presswork good and colors harmonious.

A COMMENDABLE piece of composition and presswork is the blotter submitted by the Riverside Printing Company, Pueblo, Colorado, printed in red and green on a yellow enameled surface. The design is attractive and neatly finished.

By the courtesy of Mr. Charles H. Leeds, Washington, D. C., we are in receipt of a copy of the *National Union*, published by the Government Printing Office Council, No. 211. The work is very acceptably printed and the illustrations are unusually well done.

FROM the *Post*, of Pontiac, Michigan, we have received the first annual published by the seniors of Pontiac High School. It is entitled "Le Dernier des Esprits." It is a very creditable piece of work and will be a valued souvenir to the many scholars whose portraits give interest to its pages.

WILL LEATZOW, Democrat Printing Company, Madison, Wisconsin: The letter-head is neat, but the embossing needs to be improved upon. In the note-head the omission of the Jensen florets would be an improvement. Blue ink would look better than green in combination with gold on this job.

THE Peck Press, Second avenue and Twenty-first street, New York, is sending out several catchy ads. of its own, calling attention to their facilities for executing fine printing. The samples tell their own story, being excellent specimens of artistic typography, in both composition and presswork.

A FEW samples of letter-heads, bill-heads and business cards, from Surface & Sneed, Tazewell, Virginia, are excellent specimens of plain yet effective composition. There is no attempt at ornamentation, but the types are carefully selected and harmoniously displayed. The presswork is good.

THE Standard Printing Company, Penn avenue, Pittsburg, Pennsylvania, has issued a well-designed and finely printed blotter, showing silhouettes of the army and navy boys, and with catchy reading matter well displayed thereon. The company is willing to exchange blotters with other printers, hoping to be mutually helpful in that way.

CHARLES A. FREEMAN, art printer, South Norwalk, Connecticut, has submitted a few samples of his work, which show that he is well up to date in style of good advertising typography. The blotters and card are good, and the booklet—showing styles of type in his office—is well designed and printed, and should be the means of bringing him many orders.

FROM O'Connor Brothers, Fort Plain, New York: Cover of catalogue of Montgomery County Fair; well designed and set in one series of type, but more attention should be given to joining of rules. Advertising pages of catalogue are well displayed. The circular "About Printing" is neat and well printed, and should attract attention. Presswork is of fair quality.

J. R. MISSEMER, editor and publisher of the *Advocate*, Steelton, Pennsylvania, evidently believes in being right up to date with printing material. A circular just issued by him is adorned with a portrait of Rear-Admiral Dewey, is set in type of the "Dewey" series, and is printed on manila paper, a combination that is novel and strictly harmonious in the light of recent happenings.

A NUMBER of specimens of display composition from Arvid Olson, 290 Wells street, Chicago, proclaim him an artist in designing and executing typographic work. The "Old Country Fair" programme, in two colors, is an excellent piece of composition throughout. The note-head and letter-heads are good. The Netterstrom card would look better if the name were in caps and the words "General Contractor" a size larger. Other samples are neat.

FROM the printing office of Charles B. Keeler, Jr. (sixteen years old), 5110 Madison avenue, Chicago, come two samples of very handsome letterpress printing. "A List of Books in the Library of Charles B. Keeler" is a pamphlet of twenty-four pages, 5 by 7, printed on deckle-edged paper, with title-page set in text and printed in red and black, with "Strathmore" cover and tied with silk cord. The *Courant* is an eight-page brochure, 4½ by 6, also printed on deckle-edged stock, in red and black, with cover, and is

"published when the editor feels so disposed, which seems to be semi-annually." It is filled with information of a varied and unique character, and shows that the young editor has the making of a journalist in him. The composition and presswork of both the above are beyond criticism.

THREE school catalogues from E. B. Tabor, Brandon, Mississippi, are fair examples of display composition, except that we do not admire such a lavish use of border on work of that character. The presswork might be improved, and we think the free use of red and blue ink on this kind of catalogue is somewhat out of place, giving it too much of a theatrical effect. Quiet colors are more suitable for literature issued from educational institutions.

A BUSINESS card, note-head and programme, printed in colors, have reached us from J. Rosenberg, the Bell Press, One Hundred and Forty-first street and Third avenue, New York. The engraved design on the card and note-head are good, but the colors selected are poor. If the programme had been printed in blue ink, with two or three of the principal lines in red, a stronger effect would have been produced with less labor than is apparent as now printed.

"MORE LIGHT" is the concise title of an elegant brochure issued by W. S. Giles, with the Trow Print, New York. It is an exposition of some of the advertising designs originated by Mr. Giles and engraved and printed by the Trow Print, and shows the fertility of artistic resource that can be drawn upon to furnish productions of similar character for others. The half-tone and letterpress printing are of very high grade, and the brochure is literally a work of art.

MR. W. W. HINDS, superintendent of the Record Printing Company, Bardstown, Kentucky, has made some efforts in the way of adapting amateur



photography to the illustration of booklets, ads., etc. We reproduce two of a series advertising a patent medicine, which show an unusual proficiency from two months' experience.

THE souvenir programme of the dinner given by the San Francisco Typothetae on June 17 has been received. The brochure is printed on buff deckle-edged paper, each leaf bearing the sentiment of one of the members, and nearly all of them of a patriotic character. The American flag printed on cloth is attached to a bronze flagstaff printed on the cover, and a private's head held in place by the seal of the typothetae gives weight to the design. It is a beautiful and novel specimen of the printer's art.

A NEAT volume has just been issued by the Missouri Press Association, containing the proceedings of its fifth winter meeting on January 20-21, and of the thirty-second annual meeting on May 25-27, 1898. In it are the programmes of the two meetings, with the papers read thereat, illustrated with half-tone portraits of the officers and leading members of the association. It contains 160 pages, 6 by 9, well printed on fine enameled stock, and is the output of the Troy (Mo.) Free Press Print. It is a handsome souvenir, and worthy of preservation.

THE specimen sheet of embossing in another part of this issue, furnished by the Griffith, Axtell & Cady Company, of Holyoke, Massachusetts, is worthy of notice. This firm has made a specialty of embossing for a number of years, its book entitled "A Mint of Hints," advertised on the sheet we now mention, having met with the highest approval of those familiar with this class of work. The book is being furnished at a remarkably low price, and printers should by all means secure a copy. No special mention need be made of the printing of this insert. The sheet speaks for itself.

HORACE RESCOTT, superintendent of the job department of the Troy (N. Y.) Times, forwards a package of pamphlets, booklets and brochures illustrating and describing summer resorts. The design, composition, presswork and finish of all are excellent. The embossing, Mr. Rescott says, was all done on a Colt's Armory press, but some of it looks as beautiful as though done on a steel die embossing press. Such work shows that the artistic element exists in the printing office as well as the purely mechanical, and Mr. Rescott is to be congratulated on the exceptional results of his endeavor to combine the two.

FROM Papenhagen & Deindorfer, Defiance, Ohio, we have received a catalogue of volumes in the public library of that town—a pamphlet of 92 pages and cover, 6 by 9, composition on which is good and presswork of

fair quality. In a letter accompanying the same a request is made for an estimate on the work, "as there is some difficulty in getting our just dues for it." Measuring the composition at 50 cents per 1,000 ems, you should have received almost as much therefor as you got for the completed job. Have forwarded the catalogue to the editor of "Estimating Notes and Queries" for an opinion on its value.

A PACKAGE of printing from Frederick Strecker, with J. A. Bluntach, Rochester, New York, contains specimens of commercial, society, etc., stationery, all of a high class of composition and presswork. A miniature four-page leaflet, printed in red and blue, advises the public to "Remember the Maine thing to do when business is slow is to bombard the town with well-printed catchy advertising. Don't let your competitors 'bottle' you up." Work such as Mr. Bluntach turns out ought to capture the business of any town bombarded with it. Mr. Strecker is to be complimented on his ability to execute work of so high a quality.

"OUR TOWN" is the title of a sixteen-page pamphlet, 6 by 8½, oblong, issued by the Improvement Committee of East Brady, Pennsylvania. It is printed on enameled stock, with half-tone illustrations in various shades of ink and descriptive letterpress in brown. The printing was done by the East Brady Review. The composition and make-up of the pamphlet is good, but the presswork is poor. The half-tones lack detail, and a vignette half-tone of the high school shows a strong line at the edge of the vignetting, instead of vanishing away into nothing, showing that the proper treatment of vignette half-tones is unknown to the pressman who did the work.

THROUGH the courtesy of Mr. John Thomson, president of the John Thomson Press Company, New York, THE INLAND PRINTER is in receipt of several dainty pieces of printing which are worthy of mention in these columns. One of these is a pamphlet of thirty-six pages, which bears upon its cover the title: "Celebration of an Event in Engineering." It is a souvenir of a dinner given to Commodore Mordecai T. Endicott, chief of the bureau of yards and docks, navy department, Washington, at the Engineers' Club, New York, May 21, 1898, which was participated in by about seventy-five members of that organization and their guests. The pamphlet contains the addresses delivered by the speakers of the evening, and puts these in permanent form as a reminder of that occasion. The greeting and toast by Mr. Thomson, president of the club, is followed by response by Mr. Endicott, and the other addresses appear in order. The pamphlet is printed in old style type on deckle-edged paper, with cream-tinted cover, with title in a harmonious color of ink, and tied with silk floss. Another pamphlet, giving list of members of the Engineers' Club, with dainty half-tone illustrations of exterior and interiors of the building, printed upon enameled stock, with tastefully engraved cover, is also at hand. But the piece of printing that would perhaps

attract most attention is a facsimile reproduction of a letter received from Admiral Dewey, dated Manila, May 24, 1898, addressed to the secretary of the Engineers' Club, New York. It is an acknowledgment of a cablegram and reads as follows: "Flagship Olympia, Manila, May 24, 1898. Sir.—Admiral Dewey wishes me to express to the Engineers' Club of New York his high appreciation of the action of the club in cabling congratulation to himself and to the members of the engineer corps attached to this squadron upon the naval victory of May first. The telegram was read on the quarter-deck of all vessels of the squadron with all hands at muster. Such prompt appreciation of services rendered to the country is a great incentive to continued effort. Very sincerely, T. M. Brumby, Flag Lieutenant." The envelope inclosing the communication, with address, Chinese stamp, cancellation mark, and corner card of the United States consulate at Hong Kong, are also reproduced in exact facsimile. The work on the three specimens referred to was by Bartlett & Co., of New York, and is up to their usual high standard.

THE Sanders Engraving Company, St. Louis, have issued a sheet of half-tone specimens made in a number of different styles, most of them showing the delicate effect produced by this company in the way of vignetting. This firm produces the soft shadings by etching, and not by hand tooling, and the results are so far superior to other methods that printers will thoroughly appreciate the innovation. Another improvement which the Sanders people have adopted is the making ready of half-tone engravings on the block before mounting, so as to save the pressman's time. Another point they make is to trim all cuts for one-column size to 13 ems pica exactly, and for two columns, 26½ ems wide. They propose also to trim cuts to even picas and nonpareils, so as to assist the printer in making up forms. This method will undoubtedly meet with great favor, and other firms will be compelled to adopt the scheme before very long.

LEADING manufacturers of goods usually adopt a method of advertising that will make the public familiar with their products, so that they may be recognized on sight. Such a firm is the Heath & Milligan Manufacturing Company, of Chicago, manufacturers of paints and colors. A booklet recently issued by them is an admirable specimen of artistic printing. In it their leading brands of paint are shown by reproduction of the labels or cans in which the goods are put up, and the excellent drawing, engraving and printing of the same in gold, silver and numerous colors attests the careful, artistic and complete furnishing of their printing office for turning out such high-class work. The cover is an admirable specimen of decorative printing. The work was gotten out under the supervision of Mr. A. T. Packard,

the director of the printing department of the company, and is a specimen of which he may well feel proud. The composition is good, the colors brilliant and well registered, and presswork excellent.

A UNIQUE brochure is the specimen book of types sent out by E. W. Stephens, Columbia, Missouri. Its size is sixty-four pages, $3\frac{1}{2}$ by $5\frac{1}{2}$, the printing being on one side only of the stock. Each page is set in one series of type, and is a complete, well-displayed advertisement. In a panel at the foot of the page is given the name of the type and the number of sizes in the series, while on the right-hand margin is shown a cap. letter of each size, ranging from the smallest to the largest. The idea of getting up such a brochure is an excellent one, and might be followed with profit by many printing offices. The presswork and finish of the booklet is first-class.

HIGH-CLASS engraving helps to make the artistic printer's life happy, and the engraver who gives him perfect work is the recipient of his blessings. Of such a character is the work of the Grand Rapids Engraving Company, of Grand Rapids, Michigan. A catalogue just issued by them shows specimens of half-tone and zinc process work adapted for all illustrative purposes, from the soft, rich portrait work to the open-line work suitable for newspaper printing, and all classes of catalogue illustration. The work is superbly printed on very heavy enameled stock, inclosed in a cover with rich yet delicate design, printed in pale blue and silver and beautifully embossed. Recipients of this work of art will undoubtedly give it an honored place among their cherished specimens.

R. HOE & Co., the well-known manufacturers of printing presses and printing machinery in general, have just issued a catalogue of machinery and materials for electrotyping, stereotyping and photo-engraving. In this catalogue every tool and machine necessary for the complete manufacture of engraved plates or electro and stereo plates is illustrated and described, and electrotypes and engravers, or any printer contemplating the inauguration of an electrotyping or engraving plant in connection with his business, whether on a large or small scale, will do well to write for a copy of this catalogue to R. Hoe & Co., 504-520 Grand street, New York. The catalogue contains seventy-two pages, $7\frac{1}{2}$ by $10\frac{1}{2}$ inches in size, and is printed by the De Vinne Press, New York, which is an assurance that it is a first-class job of composition and presswork.

TRADE NOTES.

H. C. STOVEL, formerly manager for the Toronto Type Foundry, Winnipeg, Manitoba, is now manager of the Printers' Litho Engraving Company, of that city. His firm has recently removed to 263 McDermot avenue, where they have fitted up for doing half-tone work, zinc etching, electrotyping and stereotyping.

CHICAGO readers of THE INLAND PRINTER, whose subscriptions expire shortly, can renew same by sending direct to The Inland Printer office, or, if they will send word by telephone, our agent will call and take the subscription. Mr. J. Robert Lewis, city circulator, is authorized to receive moneys and give receipts for subscriptions.

The advertising of the Inland Type Foundry, of St. Louis, supplementary of their advertising in this journal, is marked by a variety and persistency that should give good results—booklets, leaflets and cards in novel and tasteful design, with arguments from various points of view in favor of Inland type. The work being done by the customers of the house gives it unusual interest.

J. D. MCCLINTOCK and L. Price have formed a partnership and opened a printing office in the Lyon building, Cincinnati, Ohio, under the firm name of McClintock & Price. Mr. McClintock has been for the past ten years with Cohen & Co., of Cincinnati, and is well and favorably known in the trade. They have equipped an up-to-date office and propose to make their business a success.

ONE of the popular ink houses in Chicago is the Chicago Printing Ink Company whose works are at Grand avenue and Rockwell street. The firm makes every grade of printing and lithographic inks, varnishes, etc. A down-town office has been established at 180 Monroe street, in charge of Robert O. Boyd, who knows the wants of the trade and can cater advantageously to those in need of goods in his line.

INFORMATION comes from Louisville, Kentucky, and from Knoxville, Tennessee, that J. D. Hollister, formerly in the employ of the Buffalo Printing Ink Works, but whose connection with that company was severed July 20, last, has been representing to a number of firms that he was still connected

with the house, and asking that drafts be cashed for him on account of that firm. The ink company desires to have the trade know that the gentleman is not now connected with their concern, and they will not be responsible for any such drafts or for moneys borrowed on their account.

AN exceedingly well-prepared book of samples of the Whiting linen ledger paper comes from the Whiting Paper Company, Holyoke, Massachusetts. The great variety of shades and textures shown of this standard paper should suit the most fastidious. The mechanical get-up of the sample book is the work of the Slocum Company, of Philadelphia, Pennsylvania, which of itself is a certificate of its excellence.

PLANS for a new building, to be occupied by the Miehle Printing Press & Manufacturing Company, Chicago, are now in preparation, but the site has not yet been decided upon. The present quarters of the company, at Clinton and Fulton streets, are entirely inadequate for the requirements of their trade, which has grown with marvelous rapidity in the past year. When it is stated that they are from six weeks to two months behind on orders it shows there must be some demand for Miehles. This demand the company proposes to supply, and hence the talk of new quarters for manufacturing.

THE City Mills, Martin & William H. Nixon Paper Company, Philadelphia, have just brought out a new line of cover papers, called "Rococo," that are a decided novelty. These papers are made in a number of colors with peculiar decorated effects upon the surface that are said to be produced by use of electricity. The process is protected by letters patent and is a secret. Printers and papermen are alike puzzled as to how the designs are made, as some of the papers appear to have a tinted design as if printed or lithographed, but this is obtained when the paper is being run through the mill. This paper will undoubtedly be in demand.

WILLIAM SEAFERT, publisher of the *Cement and Engineering News*, Chicago, calls attention to the German method of indicating upon advertising copy what type the matter is to be set in. He recently received copy for an advertisement from a German manufacturer, prepared upon a typewriter, all the wording of which had apparently been erased by colored pencil—blue, green and red. At the lower part of the sheet samples of type had been pasted, cut from some other publication, and the same color run through these words as shown upon those in the copy above that were to be set in the same kind of type. The plan shows plainly exactly what the advertiser wants, but we doubt the practicability of it so far as correct typographical appearance is concerned. An advertisement set in this way very often appears anything but tasty, whereas if the printer had been allowed a little latitude something more pleasing would have been the result.

DEATH OF EDWARD O. LEAVELL.

Edward Orin Leavell, proprietor of the printing establishment at 85 and 87 Fifth avenue, Chicago, died Sunday, August 7, at his home, 887 Sixty-ninth street, after a severe illness. Mr. Leavell was born in Quincy, December 27, 1856, and came to Chicago in 1874, identifying himself with the old National Printing Company, and later with Rand, McNally & Co., remaining with the latter concern ten years. He embarked in business for himself at 164 Washington street, and eight years ago transferred his plant to its present location. Mr. Leavell was a member of Hesperia Lodge, No. 411, A. F. and A. M.; Washington Royal Arch Chapter of Chicago; Alcyone Council, No. 412, R. A.; Drexel Council, No. 198, N. U.; Court Greeley, No. 32, I. O. F., and Pinzon Lodge, No. 1, O. C. K., all of Chicago, representatives from all of these orders attending the funeral. Episcopal funeral services were held at his home on August 10, and Masonic rites were pronounced with appropriate ceremony over the grave at Oakwoods cemetery. He leaves a widow and daughter.

WE Make a Specialty of Embossing for Printers.

To properly handle the embossing of high class work requires a special equipment. Many printers are not in a position to get the best results in embossing for their patrons. To such we have a proposition to make. Send us the embossing parts of your orders, let us give you our net trade figures. You will save money, save time and worry, and gain much in reputation. Our plant is complete in every detail, for good work, for quick work, for artistic work. We recommend for high grade work, the Strathmore Deckle Edge Cover Papers, made by Mittineague Paper Co., Mittineague, Mass.

Something about HOWARDWARES & their uses.



"A MINT OF HINTS" is the title of one of the handsomest sample books ever issued by a printing house. It contains thirty-three elegant embossed designs—the design on this page is a sample—each design being worked in from one to five harmonious colors. The book will prove a mighty help to any printer who wants to get catalog orders. It cost us \$2.00 a copy to produce, hence we have put a small charge of one dollar per copy on it (delivered by express prepaid); and if it is not what you want, return it to us by prepaid express, and your dollar shall go back to you. If you like it and send us an order for embossing, we will deduct the one dollar from our bill. Send money by check, draft or money order, to the order of

GRIFFITH, AXTELL & CADY COMPANY,
HOLYOKE, MASS.

WHAT GOOD JUDGES SAY:

The Griffith, Axtell & Cady Company, of Holyoke, Massachusetts, is noted for the excellence of its typographic productions, but the samples of embossed book and catalogue covers submitted by them far surpass anything that has reached us from other printing establishments. There is apparently no limit to the variety of design, treatment, and color to which this company gives itself when planning a new creation in the line of artistic covers. It is impossible to describe the beautiful detail, the delicacy of coloring, the rich effects produced by its method of executing this class of work; it must be seen to be appreciated. Among a large number of designs before us no two resemble each other. The conception is entirely distinct in each case. Mr. J. Eveleth Griffith, the treasurer and manager of the company, is to be congratulated on being able to secure such a staff of artists in the designing, engraving, printing and embossing departments of his establishment.

—*Inland Printer*, February, 1898.

GRIFFITH, AXTELL & CADY COMPANY,

Designing,
Engraving,
Printing,
Embossing.

HOLYOKE, MASS.

"A Mint of Hints" is one of the most elaborate catalogues, or sample books that we have ever seen. It consists of designs engraved, printed and embossed by the Griffith, Axtell & Cady Company, Holyoke, Mass. In the matter of embossed covers, in color, plain, gold, or bronze, there is the largest assortment that we have seen; most of them are of the highest artistic merit. In choice of tints, the company have been particularly happy, and one can hardly go astray in choosing from the samples. In plain bronze work they show some very elegant and original features, and they have a few samples of two, three and four colored bronzes. As a suggestive piece of work for men who are after hints and the means for carrying them out to a successful value, this catalogue is a most decidedly useful affair.—*Business*.

The richness and beauty of "A Mint of Hints," just issued from the press of the Griffith, Axtell & Cady Co., Holyoke, cannot adequately be described—an inspection of the book is necessary for a full comprehension. The book is a unique conception in its entirety, and the embossed and printed work it contains is brilliant and artistic in coloring and finely executed. The book is designed for printers and advertisers, and will prove of the greatest utility to these classes or, in fact, to any one who uses fine printing. No printer should be without it.—*Geyer's Stationer*.

"A Mint of Hints" is a superb collection of elegantly printed and embossed cover designs from the well-known house of Griffith, Axtell & Cady Company, Holyoke, Mass. Every detail is carefully attended to, with the result that an artistic finish is imparted to every sample shown. As far as our knowledge extends, we believe no other house in the United States can compare with this company in originating such ornate designs, beautiful colorings, and various shades of bronzes used in executing the conceptions of their artists in the line of embossed covers for all kinds of catalog work.—*Inland Printer*, March, 1896.



ANNUAL CONVENTION OF THE PHOTO-ENGRAVERS.

THAT the National Association of Photo-Engravers is a very live body was evidenced by the number and character of the representatives from twelve of the large cities of the country that attended the second annual convention on August 11, 12 and 13 at Brighton Beach, a seaside suburb of New York City. Sixty delegates in all were present, about ten more than attended the first gathering of the association. The genial president, Ward M. Tenney, of Boston, together with Secretary Samuel R. Mason, of Cleveland, and the chairman of the executive committee, H. A. Jackson, of New York, and other officers and members, had worked hard to develop interest in the convention, and their efforts were crowned with success.

Special credit is due the New York membership who so royally entertained the visitors, and particularly to the gentlemen who constituted the "sporting committee," whose special duty it was to see to the comfort and entertainment of delegates. This committee was made up of M. R. Brinkman (chairman), J. H. Siedenburgh, C. P. Browning and J. H. Storey, and that they were efficient entertainers may be inferred from the fact that they raised a thousand dollars to make things pleasant for the guests.

The convention was opened by President Tenney, who congratulated the association on its prosperity, and expressed pleasure in being succeeded in office by so efficient and active a member as Lon Sanders, of St. Louis, who was elected his successor. The new vice-presidents chosen are F. A. Ringler, of New York; C. H. Brandon, of Nashville, Tennessee, and L. H. McKinstry, of Minneapolis.

The old executive committee retired in favor of the following: A. C. Austin, of New York (chairman); J. H. Behrens, of Chicago; H. W. Weisbrodt, of Cincinnati; A. J. Van Leyen, of Detroit; H. Schueter, of Philadelphia; L. B. Folsom, of Boston, and E. A. Kendrick, of Buffalo.

The proceedings of the convention were marked by harmony and an evident desire to strengthen the work of the organization and increase its usefulness to the trade. A pleasing feature was the presentation through H. C. Jackson to the president of a rosewood gavel, bearing a silver plate inscribed,

"Presented to the N. A. of P.-E. by the American Society of Photo-Engravers, New York. August 11, 1898."

The social features of the convention included a reception Thursday morning of visiting delegates at the Merchants' Exchange, New York, where those from a distance were met by the New York delegation and escorted to Brighton Beach, about ten miles from the city, on the south shore of Coney Island, facing the Atlantic ocean. On Friday evening the delegates visited Pain's Fireworks at Manhattan Beach in a body. On Saturday the entire company, with many members of their families and numerous invited guests in the allied trades, took a trip up the Hudson on the steamer Neptune to Iona Island, where an old-fashioned clambake was held, and where the good shots in the association competed for prizes.

The following gentlemen won prizes in the shooting contest: First prize, W. J. Dobinson, Boston; second prize, S. J. Kelly, Binghamton, New York; third prize, T. L. Brown, New York; fourth prize, H. A. Jackson, New York; fifth prize, Justin Ringler, New York; sixth prize, W. H. Arnold, Brooklyn; seventh prize, C. C. Cargill, Grand Rapids; eighth prize, Alfred Bersbach, Chicago; ninth prize, C. A. Watts, Boston; booby prize, H. J. Jones, New York.

The souvenir programme gotten up for the occasion was admirable, and contained blank pages for autographs, which enabled the members to carry away with them the signatures of many of those whom they met.

The detail of the business transacted by the convention will not be given out until the executive committee has passed upon the minutes of the meeting.

It was voted to hold the next annual gathering at Put-in-Bay, Lake Erie, on a date to be chosen later.

The general sentiment of the delegates at the convention was that the outlook for their trade was better than at any time since 1892, and that the tendency to cut prices unreasonably had been largely checked by the interchange of information among the members. The increase in membership is gratifying, and by another year it is hoped to bring many more firms into line. The association now includes nearly a hundred of the leading firms in the trade, and under the energetic management of an untiring set of officers, promises to be greatly strengthened the coming year.



LON SANDERS,
President National Photo-Engravers' Association.





HALF-TONE REPRODUCTION OF INVITATION SENT TO EACH EMPLOYEE.

(See description in article on opposite page.)

THE F. A. RINGLER COMPANY'S TWENTY-FIFTH ANNIVERSARY.

THE F. A. Ringler Company, of New York City, and its one hundred and fifty employes celebrated the twenty-fifth anniversary of the founding of the firm, at Point View Island, Long Island Sound, Saturday, July 23. The party went by water in the Starin Line propeller, Ridgway Park, which had been chartered for the purpose, arriving at Point View at 1 P.M. After dinner had been served there were bicycle races, prize bowling, shooting and swimming contests, etc. Event No. 1 was a baseball game of five innings between the photo-engraving and electrotyping departments; event No. 2 was a one-mile handicap bicycle race; event No. 3, a 100 yards fat man's race; event No. 4, a half-mile run; event No. 5, a shoe race; event No. 6, a two-mile handicap bicycle race; event No. 7, a 100 yards swimming race; event No. 8, a one-mile exhibition bicycle race; event No. 9, a one-mile match race between representatives of the two departments. The firm presented one prize for each event of the following subjects: A photogravure reproduction, lion's head, from painting by Aug. Specht; a photogravure reproduction, "Meditation," from painting by J. Hammer; a photogravure reproduction, "Grandma's Visit," from painting by J. Klatz; a photogravure reproduction, "The Shepherd," in colors, from painting by J. Calipaud; galvanoplastic reproduction, "Housekeeper," from plaster model; galvanoplastic reproduction, "The Waitress," from plaster model; galvanoplastic reproduction, "Departure of Swallows," from plaster model; galvanoplastic reproduction, "Coming of Swallows," from plaster model; galvanoplastic reproduction, "Art," from plaster model.

The Ridgway Park brought the party back to New York late in the evening. We show a half-tone reproduction of the invitation sent to each of the employes. It is 5½ by 9 inches in size, the panel being 3½ by 5 inches. The panel is a facsimile of a copperplate engraving, the design of which is typical of the engraver's business art, surrounded by a plate press, chemicals, etc. The rest of the plate was made by the galvanoplastic process, an improved form of electrotyping. The figures at the bottom represent Mechanism, Geography, Light, Metallism and Art. The invitation itself was printed from a plate on a bit of wide pink ribbon and hung before the panel in the form of a curtain. The design at the top of the plate may be said to be typical of the invitation—it is a "daisy." The plate is provided with a support at the back, so that each will probably decorate the mantel or center table of the fortunate recipient.

The F. A. Ringler Company has reached its commanding position in the trade through the energy and good management of its president, Mr. F. A. Ringler. No man is perhaps so well known in the engraving and electrotyping trades as Mr. Ringler, and no man in the trade is perhaps so well known out of it. Mr. Ringler's name is familiar in the social and business life of New York. He has been connected with large business ventures. He is identified with the most important German musical ventures of the city, having been president of the New York German Liederkranz Society; and he has taken no inconsiderable part in municipal politics. It is of Mr. Ringler as an engraver and electrotyper that this article has to do, however. Born in Germany in 1852, he came to New York in 1866, and after a short stay in that city went to Chicago, where his schooling was completed by a course in college, from which he was graduated with honors. Mr. Ringler's apprenticeship at the electrotyping business was served in Chicago; during this time he studied the galvanoplastic process, making copious notes for future use. After the great fire he returned to New York, where, in 1872, he was appointed business manager of the electrotype establishment of Hurst & Crum. Although Mr. Ringler was but twenty years of age at this time, his business ability was so manifest that within a year the name of the firm was changed to Crum & Ringler. In 1878 he purchased Mr. Crum's interest and the firm became

F. A. Ringler & Co.; another change was made in 1889, when the business was incorporated under the name of the F. A. Ringler Company, with a capital stock of \$200,000. Of this company Mr. Ringler is president; Justin A. Ringler, manager; M. R. Brinkman, superintendent and treasurer; George J. Kraemer, secretary.

The F. A. Ringler Company's establishment is the only one in the country in which copper and steel engravings are reproduced and steel-faced, making them so hard that fifty thousand impressions may be printed from them without wear on the surface of the plate. In purely commercial electrotyping, it has turned out plates in enormous quantities. Some of the most important books of the last twenty-five years have been printed from its plates. No other electrotyping establishment has produced so much work that belongs properly in the realm of art. The galvanoplastic process, which Mr. Ringler invented and has put to such good use, enables him to reproduce in metal almost any work of art in relief. His success is attested



FACSIMILE OF RESOLUTIONS PRESENTED BY THE EMPLOYEES.

in this field by twelve medals, all first-class prizes, won at various exhibitions.

It was through Mr. Ringler's efforts, in 1883, that zinc etching became a practical process. He did the photo-production for the daily papers, notably the *World* and *Telegram*, until the newspapers began to establish their own engraving plants. The engraving part of the F. A. Ringler Company's business grew up with the electrotyping, until the two together now form the most important business of the kind in the country. This fact is soon made apparent by a visit to the office of the company. In two large glass cases and on the walls appear work that it would be difficult to convince the average producer of relief plates ever came from an electrotyping establishment. Works of art, selling for a hundred or two hundred dollars, are common among these exhibits, and some among them are sure to evoke the visitor's wonder.

Every year has shown a steady increase in the business. Between three and four thousand orders are received and executed each month. With the present ratio of increase, it may be difficult to obtain a steamer large enough to carry the force of employes when the time for the celebration of the next twenty-fifth anniversary comes around.

THE "DUPLEX" PRESS IN ARIZONA.

The changing from a cylinder press to a web-perfecting machine is always an event in the history of a newspaper which marks a new epoch in its publication. It is especially important when such a machine is adopted by a paper located in a section of country where no press of this kind had ever been placed, and where one would not look for a paper having a circulation large enough to warrant such an expenditure. The illustration herewith, made from a photograph furnished THE INLAND PRINTER by Mr. Harvey J. Lee, business manager of the *Arizona Republican*, Phoenix, Arizona, shows a portion of the street parade at the time of the installation of a new Cox "Duplex" perfecting press in the office of that enterprising paper. This machine was the first perfecting press ever brought to the Southwest, and is the largest between Denver and Los Angeles, and for this reason the *Republican* feels

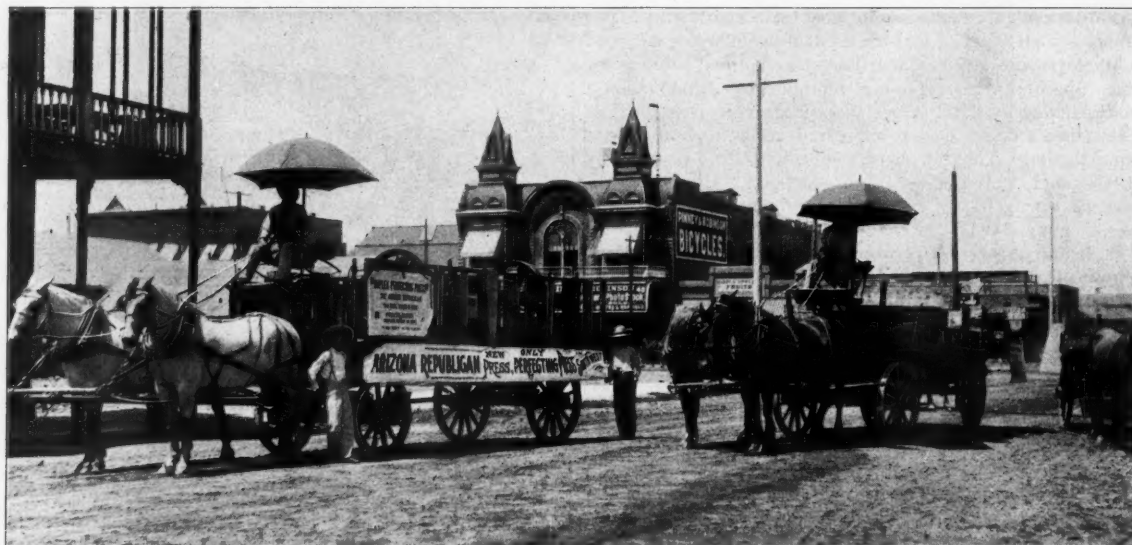
have every reason to feel proud of the placing of this new machine in the far West, where it will undoubtedly prove as efficient and satisfactory as the other presses that are now running at other points.

CHALK-PLATE MANUFACTURE ENJOINED.

A writ of injunction has been issued against the Hird Manufacturing Company, of Cleveland, Ohio, at the instance of the Hoke Engraving Plate Company, of St. Louis. Appended is the text of the injunction:

THE UNITED STATES OF AMERICA,
NORTHERN DISTRICT OF OHIO.
EASTERN DIVISION.

BE IT REMEMBERED, That on a hearing before the Honorable Augustus J. Ricks, United States District Judge sitting at Chambers on the 30th day of



PROCESSION OF TRUCKS CARRYING A COX "DUPLEX" PRESS TO THE "REPUBLICAN" OFFICE, PHOENIX, ARIZONA.

especially proud of it. The press was received at Phoenix on August 1, and was immediately loaded on large freight trucks, four of them being required for this purpose, and these, headed by the Phoenix Pioneer Band, were driven to the *Republican* office, the parade creating quite a sensation and attracting large crowds. Mr. Lee informs THE INLAND PRINTER that the installation of this costly machine was made necessary by the growing circulation of the *Republican*. Its present owner, Mr. C. C. Randolph, was formerly Washington correspondent for the *New York Times*, and bought the paper nearly two years ago, when it was a moribund sheet. Since then he has greatly improved its appearance and size, and has had the satisfaction of seeing the circulation tripled. Mr. Randolph has made additions to the plant until it is now modern in every particular, including, besides the new press, two Mergenthaler linotype machines. The power used is a ten-horse-power Weber gas engine. The paper was formerly printed on a Cottrell cylinder press, which, although running at a speed of 1,200 an hour, consumed six hours for presswork every night. The new press will get off the edition in about one hour. Arizona is a growing and prosperous section, and the *Republican* covers it in every direction, and has a larger circulation than all of the other dailies in the territory combined. Mr. Arthur Wilson, of the Duplex Printing Press Company, Battle Creek, Michigan, is the mechanic who set up the press and superintended its workings until running satisfactorily to its purchasers. His company as well as the owners of the *Republican*

June, A.D. 1898, the following Order was made and signed, and ordered to be entered upon the records of the Court, to-wit:

Hoke Engraving Plate Co.,

vs.

The Hird Manufacturing Company, J. A. Murray, H. C. Bragg, T. H. Bell, and W. S. Hale.

In Equity.
No. 5682.

Whereas, in the above entitled cause, an application for the issuance of a preliminary writ of injunction was duly filed and set down for hearing before the Honorable Augustus J. Ricks, a Judge of said Court, on the 8th day of October, 1897, at Cleveland, Ohio, notice of such application having been duly given to said The Hird Manufacturing Company, J. A. Murray, H. C. Bragg, T. H. Bell and W. S. Hale, defendants herein; and the parties having appeared by their solicitors and been heard upon such application, and it appearing that cause exists for granting a writ of injunction pending the final hearing of the cause, as prayed for:

It is therefore ordered that upon the complainant giving security by bond satisfactory to the Clerk of the Court, in the sum of One Thousand Five Hundred Dollars, conditioned that if the said complainant shall abide the decision of said Court and pay all moneys and costs, if any, which shall be adjudged against it in said case in the event of the defense thereto being sustained at the final hearing, then it shall be void, otherwise to remain in full force; a writ of injunction shall issue commanding, restraining and enjoining the said above-named defendants, their officers, agents, servants and workmen, from directly or indirectly using, or vending, engraving plates embodying those parts of the improvement in Relief Type Production, claimed as new in and by claims 1, 2, 3 and 5 of Reissued Letters Patent of the United States No. 11,363, granted September 5, 1893, to the said Hoke Engraving Plate Co., or either of them; and from using, or causing, or inducing others to use either of the parts of said improvement claimed by claims 6 and 7 of said Reissued Letters Patent, either by re-covering old base plates, or in any other manner whatsoever, until the further order of the Court in the premises. And in construing this order engraving plates having the characteristics specified in claim 1 of said patent, shall be understood as covered by said claim 1,

whether the "soluble-bond" used in the coating of such plates is soluble glass or gelatine, or a combination or mixture of the two.

(Signed) AUGUSTUS J. RICKS,
Judge, etc.

THE UNITED STATES OF AMERICA,
NORTHERN DISTRICT OF OHIO,
EASTERN DIVISION. } ss.

I, IRVIN BELFORD, Clerk of the Circuit Court of the United States within and for said District, do hereby certify that the within is a true copy of Order Granting Injunction entered upon the Chancery Order Book of said Court in the case therein entitled; that I have compared the same with the original entry of said Order and it is a true transcript therefrom.

{ SEAL OF THE CIRCUIT
COURT, NORTHERN DIS-
TRICT OF OHIO. }

WITNESS, my official signature and the seal of said Court at Cleveland in said District this 10th day of August, A D. 1898, and in the 123rd year of the Independence of the United States of America.

IRVIN BELFORD, Clerk,
By B. C. MILLER, Deputy Clerk.

TWO MACHINE KNIFE MEN.

READERS of THE INLAND PRINTER are undoubtedly acquainted with Mr. Loring Coes, the head of the house of Loring Coes & Co., makers of machine knives, Worcester, Massachusetts, whose portrait has been shown in these pages, and they will be interested in having an introduction to two other members of that firm to whose efforts are due, in a great measure, the constant pushing forward of the Coes line of goods and the apparently unending series of improvements in the articles they produce. Mr. Frank L. Coes, a grandson of Loring Coes, is the business manager of the concern and is in charge of the advertising. Mr. Coes looks personally after all of the advertising and the designing of their advertising literature, and manages, as well, the office work. In speaking of the works, Mr. Coes said recently: "In seven



FRANK L. COES.

years I have seen the output of our factory twice doubled, and the third increase is now in prospect." He stated, also, that THE INLAND PRINTER was worth more as a medium for reaching the trade than any four other papers in the country, for the reason that the printer is an ad. reader, and not only examines

the advertisements because they are well set, but because he is interested in the goods advertised. Mr. Frederick Searle, the superintendent of the factory, is a native of St. Austel, Cornwall, but was raised in Vermont, and is a graduate of several leading mechanical colleges in New York, and a foremost man



FREDERICK SEARLE.

in his line in the East. His reputation as a worker of steel is unequaled, and he is a universal favorite in that line with the trade. Both of the gentlemen are young and hearty, and any printer or publisher visiting Worcester will meet with a cordial and brotherly welcome if they care to investigate the workings of the plant, and learn of the accuracy with which machine knives can be produced with proper machinery—and brains to run it.

LAST CENTURY DATES SET BY PRINTERS.

1704. First successful periodical in the colonies, the *Boston Newsletter*; published weekly by Bartholomew Green and edited by John Campbell, postmaster of New England.

1719. Second newspaper in the United States, the *American Weekly Mercury*, started at Philadelphia by Andrew Bradford.

1725. First periodical in New York, the *New York Gazette*, established by William Bradford.

1727. Paper money printed in Burlington, New Jersey, by Keimer and Franklin.

1732. Benjamin Franklin publishes "Poor Richard's Almanac" in Philadelphia.

1739. First printing in the German language, by Christopher Sauer, at Germantown, Pennsylvania.

1743. From type of his own make, Christopher Sauer printed the first copy of the Bible in German.

1769. English types made by Abel Buell, of Connecticut.

1781. R. Aiken, of Philadelphia, prints the first English Bible in America.

1784. First daily newspaper, the *Pennsylvania Packet*, issued on September 21 by John Dunlap.

1793. First newspaper north of the Ohio published at Cincinnati.

A VETERAN INKMAKER.

The accompanying portrait will no doubt be immediately recognized by readers of *THE INLAND PRINTER* as that of Mr. John Rychen, president of the Queen City Printing Ink Company, of Cincinnati, Ohio, who is one of the most thorough ink manufacturers in this country, and whose experience embraces that of every department.

When a young man he was a varnishmaker, without any knowledge of the printing ink business. He began experimenting with inkmaking, and after months of patient labor succeeded in making an ink that proved superior to others on the market at that time, the first batch being ground in a hand mill. This ink Mr. Rychen carried himself in an old paint bucket to the *Times*, Troy, New York. This was in 1860. Two years later the business was moved to Cincinnati, Ohio, and for some time Mr. Rychen was general manager, salesman, bookkeeper, manufacturer, and, if the truth must be told, he did everything himself.

He soon formed a partnership with George H. DeGolyer, which continued until the incorporation, in 1877, of the Queen City Printing Ink Company. Mr. Rychen has been president of the company ever since its organization. He is a hard worker, and although in his seventieth year takes an active interest in the business and may be found at his desk early and late, directing the various departments.

The circle of his business acquaintances is large, and there is scarcely a printer in the West and North that does not know him. All admire him for his honesty, integrity and upright



JOHN RYCHEN.

business dealings. He lives in a beautiful country place in Wyoming, Ohio, a suburb of Cincinnati.

He is the only manufacturer of the celebrated "H. D." book and half-tone cut inks that are so well known to every printing office in the United States and Canada.

About thirteen years ago Mr. Rychen saw a good field for the Queen City inks in Chicago, and taking advantage of the conditions opened a branch office in that city where a full line of inks could be secured. This being one of the first stocks

carried in Chicago by out-of-town manufacturers, the Chicago printing fraternity was quick to recognize the convenience, and the experiment proved conclusively that Mr. Rychen's judgment was sound. The Chicago branch, from a small beginning, has year by year expanded, until at the present day it



J. C. ROGERS.

carries one of the most complete stocks of printing inks and varnishes in the West in the spacious store, 345 Dearborn street.

Mr. J. C. Rogers, the Chicago manager, has been in the employ of the company for twelve years, and is thoroughly conversant with all the details of ink manufacture, and has a wide acquaintance among the printers not only of Chicago but of the entire West. He started in as an errand boy and has gradually advanced from one position to another until now he fills the responsible position of manager of the Chicago office, which embraces all the territory west of Ohio and in Canada. This illustrates what pluck, perseverance and conscientious work will accomplish for a young man when backed up by first-class goods.

Mr. Rogers believes in making the personal acquaintance of all his customers, and to this end he regularly visits the printing fraternity in all the large cities in the West.

BUSINESS NOTICES.

This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

TARCOLIN as a detergent and substitute for benzine, has come to stay. General depots for its distribution may be found in our advertising column, page 778.

THE UNIVERSAL WIRE-STITCHING MACHINES.

Announcement is made this month in the advertisement of E. C. Fuller & Co. that they are the sole selling agents for the Universal wire-stitching machines. The Universal has a reputation second to none, and thousands are in use by the best houses in this country and abroad. The cut shown in the advertisement is the No. 4 machine, which uses flat and round wire, and is arranged for flat or saddle tables as desired. The machines are built in five sizes and are adapted to all requirements. Messrs. E. C. Fuller & Co., whose New York offices are at 28 Reade street, with Chicago office at 279 Dearborn street, are manufacturers' agents for a number of high-grade

machines for bookbinders' uses, among these being the Smyth booksewing machine, the Smith casemaking machine, Chambers' folding machines, Christie beveling machine, Ellis roller backer, Peerless rotary perforators, Acme and other cutting machines. They carry a complete line of machines for bookbinders' and printers' use, and are prepared to furnish complete outfits. No firm is in better position to look after larger orders and handle them promptly than Messrs. E. C. Fuller & Co.

UNMATCHABLE FOR DISTINCTNESS.

Here is a specimen of one size of Doric Italic, the most distinct type made, plain and pleasing. It speaks for itself. As an eye attractor it is of surpassing merit. We show specimens of all sizes elsewhere.

DORIC italic

Doric Italic is made by the American Type Founders Company, the leaders of type fashions, and there is not a series made anywhere in the world which is a satisfactory substitute for it in all places where distinctness is the object. Its range of usefulness is great. It will be a profitable investment. Those who pay for printing will appreciate it.

HALF-SHEET RULED HEADINGS.

The job printers who are complaining about losing trade, competition, etc., should not fail to send for one of those sample books of half-sheet ruled headings issued by the Union Card & Paper Company, of 198 William street, New York. This book will show to them how paper can, and should be, bought, in order to secure and hold trade anywhere. While, perhaps, not the largest, it is one of the best assorted sample books of ruled headings for everyday use ever issued, containing, as it does, all kinds of bill-heads, statements, note and letter heads, in writings, linens and bonds. The prices are low, quality considered, running all the way from 7 cents per pound upward. From a small beginning the Union Card & Paper Company have succeeded in building up a very extensive trade among printers all over the country, by offering always desirable goods at more than attractive prices. Their country trade, we are proud to say, was secured mainly through the efforts of THE INLAND PRINTER as an advertising medium.

PHOTO-COLOTYPE COMPANY'S CALENDARS.

Opposite page 672 in this issue we have pleasure in presenting readers of THE INLAND PRINTER a sheet calling attention to the line of calendar backs put on the market this year by the Photo-Colortype Company, of 87 to 91 Plymouth place, Chicago. Their line includes over one hundred different designs, including art subjects, battleships, patriotic designs, landscapes, animal subjects, etc., all faithful reproductions of the paintings or original pictures from which they were made. In addition to the colors in the picture at the head of the calendar backs, the cards are inclosed with a tinted border which adds to the general effect of the sheet. The Photo-Colortype Company has reduced the three-color process to an actual, practical, commercial basis, and its reproductions have a faithfulness that is being

recognized by those who are in position to know the worth of printing of this description. Printers, stationers, and others who are interested in calendars as a means of increasing their business, will do well to correspond with this company concerning this elegant line of goods. Samples will be sent to those in the trade upon request. This new branch of the Photo-Colortype Company's business is under the management of Mr. A. B. Getty, a gentleman well calculated by artistic taste and the knowledge of the trade to prepare a line of goods that people want, and a large demand for these calendars is consequently looked for.

SPECIAL BLANK BOOKS.

Printers and stationers often make the mistake, when a customer asks for some blank book which is not a regular stock book, of saying, "We do not carry just that book, but have something near it," etc. Why should anyone do this when the "exact book" can be had, in a comparatively short space of time, by writing the Boorum & Pease Company, 101 and 103 Duane street, New York? They have a special jobwork department, equipped with the latest machinery and methods for making, accurately, quickly and reasonably, any special blank books for their customers. This department produced, in the past year, nearly fifty per cent more special books than during any year previous. Estimates are cheerfully furnished, and the work produced is up to the high standard of excellence held by the entire line of "Standard" blank books manufactured by Boorum & Pease Company.

LATHAM MACHINERY.

The Latham Machinery Company, Chicago, show two advertisements this month, one on page 671, the other on page 682. The demand for an extra heavy power perforator with round hole perforation has led them to bring out the machine described on page 671. This machine is solidly built and will be found to meet the requirements of many offices where a smaller perforator is not sufficient for the large amount of work turned out. The No. 4 Monitor wire-stitching machine described on page 682 is something new and is designed for small offices not provided with power. It is built in a thorough manner, and will be found just the machine for those having an ordinary amount of binding to do. Its low price places it within the reach of all.

THE DEXTER FOLDER COMPANY'S GROWTH.

Attention is called to the method adopted by the Dexter Folder Company of showing the growth of their business from 1880 to 1890, as indicated by the diagrams in their advertisement on page 674. They moved into their present large factory three years ago, and since then have constantly added to their mechanical equipment, dividing their work into special departments, and now claim to have not only the largest but the best equipped and the best systematized manufactory of paperfolding and feeding machinery in the world. The factory and main office are located at Pearl River, Rockland County, New York, on the New Jersey and New York branch of the Erie Railroad, one hour's ride from New York City. Pearl River is delightfully located among the hills of Rockland County, and is celebrated for its beauty of scenery. More than one hundred skilled mechanics are employed, and there is no instance on record where an operative has been laid off or wages reduced for lack of work. Visitors, to whom a cordial invitation is extended, will find a two-story, substantial brick building, three hundred feet long; on the railroad, with three large wings in the rear in the form of the capital letter E, the north wing being their foundry; the central wing containing the power plant and stockroom, and the south wing the wood finishing, special tool, experimental, special machines and electrical departments. Upon the main floor of the building will be found grouped a

large assortment of the finest tools and most improved appliances for the manufacture of paper-folding and feeding machinery, and an erecting floor two hundred feet in length, filled with a great variety of machines in process of construction. Also on this floor will be found their spacious offices. The Dexter Folder Company having no side issues are enabled to make specialties of their feeding machines and of their great variety of folding machines, and therefore successfully cover the field, devoting as careful attention to the "Intermediate" for the rural trade as to the "Quadruples" and "Special Folding and Wire Stitching" machines for the binder and publisher. During the past six months their factory has been running to its fullest capacity, it being necessary to run many nights in order to keep up with orders. A secret to their splendid success can, no doubt, be attributed to the many new and novel improvements which are constantly being brought forward, their automatic pointing attachment for registering sheets with uniform margins being one of the most important. Catalogues of the machines made by the Dexter Company will be sent on request.

NOTICE—LINOTYPE PATENTS.

The Mergenthaler Linotype Company, of New York, is the only company manufacturing, or having the right to manufacture, linotype machines.

It is the exclusive owner of more than one hundred patents, covering broadly the machine, the matrices, the spacers, the molds and the product of the machines; among others, the following:

All Mergenthaler patents in any manner relating to linotype or analogous machines.

Mergenthaler patents covering broadly a secondary or auxiliary magazine on linotype machines.

The Schuckers patents, broadly covering wedge spacers as used in the linotype.

The Moore patents, broadly covering linotype slugs and forms composed of such slugs.

The Dodge patents, covering machines with two-letter roman and italic matrices.

The Paige patents, covering automatic typesetting, justifying and distributing machines.

Also patents on the adjustable molds, ejectors and many other separate parts of the standard linotype machine.

All communications should be addressed to the Mergenthaler Linotype Company, Tribune Building, New York.

THE OLDEST TYPE FACE NOW IN USE.

On another page we show specimens of Caslon Old Style, a series that was cut in 1722, and is now the oldest type face in use in America. The size shown here (72-point) is probably

ROME Studios

the most handsome font made—more nearly perfect than any other.

The matrices of Caslon Old Style series have been preserved by the Philadelphia Branch of the American Type Founders Company, the oldest established type foundry in America, and

the most stylish printing turned out during recent years has been done with this ancient series, which is to type what St. Peter's is to architecture. The series extends from 6 to 72 point, with a very characteristic italic series. All sizes are shown in the specimen books of the American Type Founders Company, the exclusive manufacturers of it in the United States.

SCHOOL FOR NEWSPAPER ARTISTS.

The need of a school of practical instruction in illustration has long been recognized. The training offered by art schools is designed primarily for painters and usually begins with a long course of drawing from casts, still life and the nude as a foundation for more serious work, while illustration demands, above all, the ability to draw any subject quickly, for reproduction by photographic processes.

The announcement that Mr. F. Holme, of the *Chicago Daily News*, is about to organize a school of newspaper illustration will be of interest to all intending to engage in this profession.

Mr. Holme, whose work has been made the subject of a previous article in *THE INLAND PRINTER*, has had over ten years' experience in illustration, in which time he has worked for the *Pittsburg Commercial-Gazette and Press*, the *New York Graphic*, *Herald*, *World* and *Journal*, the *San Francisco*



A COURTROOM CROWD—F. HOLME.

Chronicle and the *Chicago Saturday Blade, Times, Post, Chronicle* and *Daily News*. He knows the requirements of newspaper illustration thoroughly, and his early experience as a reporter has enabled him to judge the news value of a picture. An enthusiast in his profession and a careful student of modern art, he has made practical experiments in the various methods and mechanical processes of reproduction, such as etching, lithography, wood engraving, chalk plate and photo-engraving. Besides this he possesses the rare ability to impart what he knows to others.

The course will include training in pen-and-ink, crayon and pencil drawing, Ross paper and chalk plate, rapid sketching, designing, cartooning, caricature, portraits, "assignment" and news work, figure drawing and composition. Pen-and-ink drawing will also be taught by mail. The school will be in the Athenæum building, 26 East Van Buren street, Chicago.

THE CHALLENGE COUNTRY PRESS.

Of course, country printers will be interested in anything that lightens labor and improves the appearance of their paper. On page 667 is an illustration of the new Challenge Country Press; it shows the cylinder just taking the sheet and about to pass over the form. That it is simple, substantial and practical will be seen at a glance. To run it, the operator stands on the farther side—about the center of the press—takes the handle with the left hand, swings the cylinder to make the impression, the right hand carrying it forward to deliver the printed paper and start the cylinder back to receive the sheet. The manufacturers invite all interested purchasers to visit their works,

2529 to 2555 Leo street, near Archer avenue, Chicago, to see one of these machines in operation. All type foundries sell them.

ART CALENDARS.

THE Novelty Advertising Company, of Coshocton, Ohio, have decided to place their entire line of calendars and art souvenirs in the hands of jobbers and printing houses to handle locally, and offer their complete sample line on advantageous terms. Their catalogue is the most comprehensive we have ever seen. The size, weights per thousand, and prices for inclosing envelopes or mailing tubes is given in connection with each calendar listed. Write for their price list.

WALTER SCOTT PRESSES.

One of Scott's two-revolution four-roller perfecting presses, class L. T., as shown in our advertising pages, can be seen in operation at the Ben Franklin Press, 49-51 Rose street, New York. Mr. James Stewart, the manager, will be pleased to show the press to printers at any time.

A Scott web perfecting press has been ordered by the Norwich (Conn.) Post; and we understand that Messrs. Louis Weiss & Co., New York, have just installed one of Scott's four-roller, two-revolution presses, with printed-side-up delivery.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 25 cents per line for the "Situations Wanted" department or 40 cents per line under any of the other headings. Ten words counted to the line. Price invariably the same whether one or more insertions are taken. Cash must accompany the order to insure insertion in current number. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge. No advertisement of less than two lines accepted.

Copy for this column must be in our hands not later than the 20th of the month preceding publication.

BOOKS.

A BOOK FOR PRINTERS, young and old. "Bishop's Practical Printer"; 200 pages, \$1. All type foundries sell it.

EMBOSSING FROM ZINC PLATES, by J. L. Melton, a concise treatise of 12 pages on embossing on platen presses. We have a few copies of this pamphlet which we will send postpaid on receipt of 10 cents. Former price, \$1. THE INLAND PRINTER CO., Chicago.

JOB COMPOSITION; Examples, Contrast Specimens and Criticisms Thereon, together with a brief treatise, by Ed S. Ralph. This is a book that hundreds of printers have been looking for in vain up to the present time. Specimens of letter-heads, bill-heads, cards, envelope corners, invitations, blanks, etc., are shown, and the same reset in improved form, with the weak parts pointed out. The book also contains a brief treatise on the principles of display composition. Forty pages and cover, 7½ by 9 inches, neatly printed and bound. 50 cents. A book that no progressive compositor can afford to be without. THE INLAND PRINTER COMPANY, Chicago; 34 Park Row, New York.

NICHOLS' PERFECT ORDER BOOK, capacity 3,000 orders. At foundries or FRED H. NICHOLS, Lynn, Mass.

PRINTERS SAVE MONEY—Learn how to make your own **Printing Ink**; no other book of its kind published. Mail money order for **Three Dollars** and secure copy; copyrighted. GEORGE W. SMALL & CO., 4231 Fergus street, Cincinnati, Ohio.

THE INLAND PRINTER CUT AND ORNAMENT BOOK, new enlarged edition, 192 pages, over 1,600 cuts for advertisements, blotters, head and tail pieces, initials and ornaments, some of which you may need on your next job. Price, 25 cents, postpaid, which we will refund on first order for cuts amounting to \$1.

THE THEORY OF OVERLAYS, by Charles H. Cochrane; a practical treatise upon the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Reprinted from THE INLAND PRINTER, in pamphlet form, convenient for reference; illustrated; price, 10 cents, postpaid. Worth many times this amount to any printer or pressman. THE INLAND PRINTER COMPANY, 212 Monroe street, Chicago; 34 Park Row, New York.

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AGENTS WANTED—To sell elegant steel-plate portraits of the late William Ewart Gladstone, made from recent photograph taken in his library at Hawarden; a magnificent work. Send \$1 for 16 by 19 india-proof copy, or 50 cents for 12 by 16 plain steel-plate copy, postpaid. Big money can be made on these. Write for terms to agents. [THE INLAND PRINTER assures its readers that these portraits are works of art, and well worth the price asked.] Address THE HENRY O. SHEPARD COMPANY, 214 Monroe street, Chicago.

COUNTRY NEWSPAPER and job office in Central New York; Democratic weekly; some county and State patronage; five presses, plenty of type; excellent opening for printer with money. "S 959," INLAND PRINTER.

EXCEPTIONAL OPPORTUNITY—Modern job office, established ten years; holds cream of trade; new modern cylinder, three jobbers, cutter, electric motor; inventories \$7,000; half cash; other business demands owner's attention; southern California city, 25,000 population. "S 918," INLAND PRINTER.

FOR SALE—A well equipped modern news and job office; all necessary machinery and new type faces; cash or time. HEYBACH-BUSH CO., Louisville, Ky.

FOR SALE—An established weekly newspaper and job office, in good Indiana town, population, 1,500; have other business; \$2,000; part cash, balance on easy terms. "S 901," INLAND PRINTER.

FOR SALE—Best weekly paper in southern Oregon; gold mining and fruit district; county seat; good list. "S 964," INLAND PRINTER.

FOR SALE—Copyright, plates and stock on hand of a magnificent subscription book. The plates were cast from new type, bought especially for this work, and are in first-class condition. Stock on hand includes bound books in six different styles, and printed sheets ready for binding. There is money in this for a house with facilities for properly pushing the sale of the work. For further particulars address "J 39," INLAND PRINTER.

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FOR SALE—One-half capital stock of old established up-to-date, incorporated, money-making news and job printing business in prosperous city; \$3,000 required; have other business; other half of stock can be bought. C. H. UHLER, Charleston, Ill.

FOR SALE—Thoroughly equipped, up-to-date job office, in Los Angeles, Cal. Do you want a good paying business; want to live in a thriving city of 110,000 population; want to enjoy the finest climate on earth? If so, write for particulars and invoice. "S 950," INLAND PRINTER.

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PARTNERS WANTED—Capable and reliable half-tone and line photographer; also an all-round etcher and finisher to take interests in first-class engraving business; send for description of plant and full particulars. SOL SPRAGUE, 1449 Central street, Denver, Colo.

RECEIVERS' SALE of first-class newspaper and job printing office; established 1876. By order of the Supreme Court, the undersigned, the Receivers of the Newburgh (N. Y.) Daily Register will sell the entire plant, subscription lists, contracts and all appurtenances connected with this large job printing and publishing business, on Thursday, September 8, 1898, at 12 o'clock noon, on the premises, 30 Water street, Newburgh, New York. For further information, address OSBORN & LYDECKER, Receivers, Newburgh, N. Y.

SPECIAL OPPORTUNITY—I want a practical man, either artist or engraver, to come in with me; can show big profits on capital invested; fine prospects, constantly growing business; must have \$2,000 to invest; pays salary and share in profits; chance of a lifetime. Address, at once, C. S. BIERCE, Secretary, The Brown-Bierce Company, Dayton, Ohio.

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WANTED—Artistic printer as assistant foreman; must invest \$500; for particulars address "S 916," INLAND PRINTER.

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A FIRST-CLASS half-tone finisher, fine on vignette work, would like to make a change; can also draw portraits and do some designing. "S 938," INLAND PRINTER.

AGENT—A gentleman, thoroughly acquainted with type, paper and machinery, well known among printers, wishes position as agent or salesman; highest references and security. "S 958," INLAND PRINTER.

A GOOD SPEEDY STEREOTYPYER desires position; job or newspaper work; good references and sober. "S 909," INLAND PRINTER.

ALL-ROUND and up-to-date job printer wants position in city, not less than 10,000; Western city preferred; industrious, sober and reliable; experienced in German jobwork and composition; will furnish samples and references. "S 926," INLAND PRINTER.

AN A1 HALF-TONE negative operator who is capable of doing fine etching, wishes to change his position. "S 939," INLAND PRINTER.

AN INDUSTRIOUS, first-class job printer, young man, married, desires position with first-class house; can properly handle modern printing; union; work must be steady. "S 942," INLAND PRINTER.

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EXPERIENCED PRINTER, who can furnish best of references, wants position as foreman and job compositor; thoroughly competent to take charge; experienced in all branches of the business; modern ideas of work; wants position where good service will insure permanent location and chance for advancement. "S 966," INLAND PRINTER.

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JOB COMPOSITOR—A competent job compositor, capable of taking charge, would like to change situation; at present foreman in job office; up-to-date ideas; competent at stonework, presswork, general jobbing, etc.; ten years in New York City and other offices. "S 955," INLAND PRINTER.

LINE TYPE MACHINIST-OPERATOR; open for engagement as machinist-operator on small plant, or machinist on larger plant; full kit tools; book or news; reference from last employer. "S 918," INLAND PRINTER.

LINE TYPE MACHINIST and operator desires position. Address JOHN HAYDEN, Cline avenue, Mansfield, Ohio.

LINE TYPE operator understanding care of machines, long book experience, desires position in office using one to three machines; speed, 6,000 to 7,500 nonpareil; had charge of machines; union.

MACHINIST, been in sole charge of large plant, including three linotypes, long time, desires change; wants charge of ten or more linotypes; thoroughly competent; best references. "S 997," INLAND PRINTER.

PRESSMAN, cylinder and platen; A1 on any class of work; can refer to employers for the past eleven years, including present employer. "S 945," INLAND PRINTER.

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WANTED—Foreman electrotypy, experienced in all branches, desires engagement with a reliable firm; can furnish first-class references. Address "S 963," INLAND PRINTER.

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WANTED—Situation as buyer, office manager or superintendent; have large acquaintance with best mills and paper warehouses in the country; thoroughly familiar with all the detail of estimating and management of financial and mechanical departments; have been employed for last fifteen years as buyer, confidential man and executive assistant to manager of one of the best equipped printing and lithographic establishments in New York State; desire to make a change; competent to take charge and systematize a business; references; correspondence solicited. D. S. RADCLIFFE, Oswego, N. Y.

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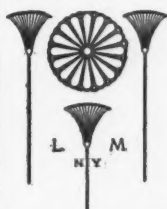
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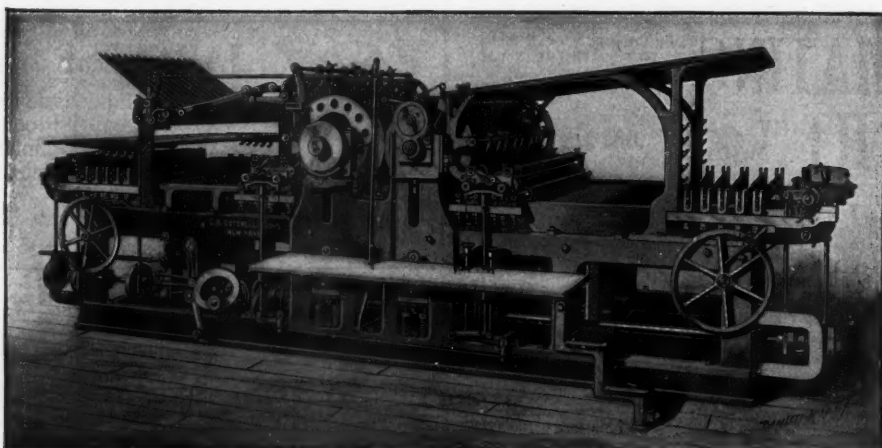
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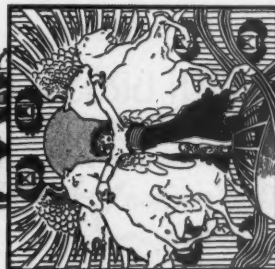
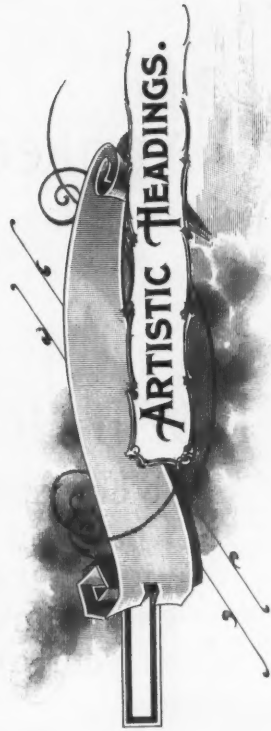


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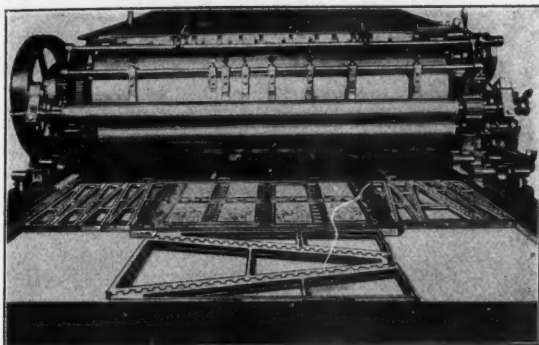
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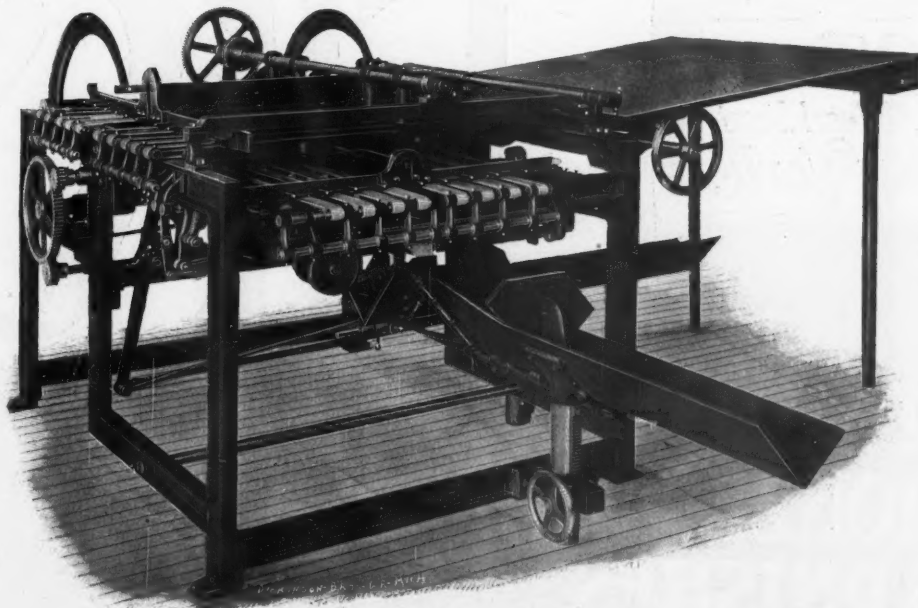
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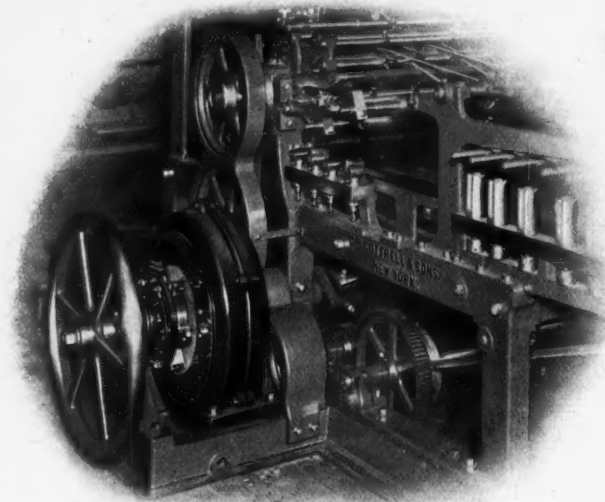
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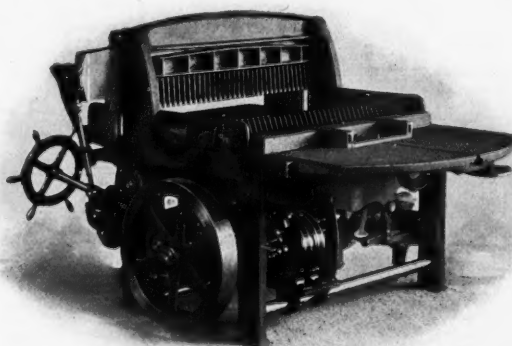
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Singing the Praises

of Inks is what we wish to do in this advertisement. And the Inks we talk are the **QUEEN CITY**. They have the superior working qualities and fineness that are required to turn out the choice grade of printing. Among our specialties which you ought to try, because they have been demonstrated to be the inks above all others adapted to meet the exacting requirements of fine illustrative work, are the

H. D. Book and Half-Tone Inks.

Send us your address at once, so that we can mail you samples of the beautiful work done with these and our other full line of inks. It will help you to turn out a finer character of work.

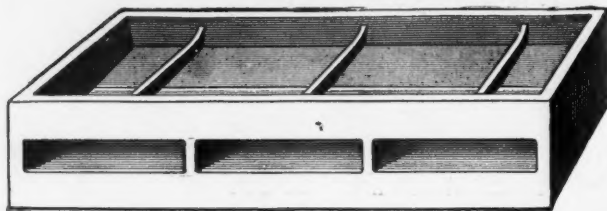
Queen City Printing Ink Company,

Home Office, Cincinnati, Ohio.

*Branch, 347 Dearborn Street,
Chicago, Ill.*

New Lightweight Metal Furniture 33 1/3% lighter than any other.

It is the only furniture built on strictly scientific principles. The greatest resistance is directly against the squeeze. (See the cut.) Guaranteed to be accurate.



Complete Printing, Electrotyping and Stereotyping Outfits our Specialty. Send for Catalogue.

Manufactured and for sale by

F. WESEL MFG. CO.

82-84 Fulton St., NEW YORK CITY.

SEE WHAT YOU SAVE:

15-lb. Font,	\$ 3.75,	equal to 20 lbs. of any other costing	\$5.00
20 " "	5.00,	26% " " " "	6.66
25 " "	6.25,	33% " " " "	8.33
50 " "	12.50,	66% " " " "	16.66
75 " "	18.75,	100 " " " "	25.00
100 " "	25.00,	133% " " " "	33.33

Our prices are subject to the prevailing discounts. Thousands of pounds now in use.

CALENDARS



The largest, finest and most diversified line of Calendars ever offered to the trade.

**Copper Etchings,
Domestic Lithography and
Imported Art Souvenirs.**

Complete Sample lines furnished practically **FREE** to responsible jobbers and printers. Write at once for Price List.

THE NOVELTY ADVERTISING CO.

Manufacturers, Publishers, Importers,

WALNUT AND HICKORY STREETS,
COSHOCTON, OHIO.

Do You Sell Books, Periodicals or Newspapers?

The many printers who are also publishers, or who carry Books, Periodicals, Newspapers and Stationery as a side line, ought to have the best information on those branches of their business. Its Directory and Price List of Periodicals is alone worth the subscription price.

**THE BOOKSELLER
AND NEWSMAN,**

\$1.00 a Year.
10c. a Number.

49 West 24th St., NEW YORK.

A NEW WORK.

**Practical Half-Tone and Tri-Color
Engraving.**—By A. C. Austin.

Just published by the PROFESSIONAL PHOTOGRAPHER PUBLISHING CO. It is finely illustrated with half-tone engravings showing different methods of producing these plates, and also with three-color half-tone pictures, with progressive proofs showing the colors as they are successively printed. Its chapters include full details regarding the tools, chemicals and outfit necessary for operating by the half-tone process, and also full particulars in regard to tri-color work. The book contains 158 pages, is neatly bound in cloth, and will be sent postpaid on receipt of \$2. Address all orders to

THE INLAND PRINTER COMPANY,

New York Office—34 Park Row. 212-214 Monroe St., Chicago.

EARHART'S New Work—"THE HARMONIZER"

It is 5 x 7 1/2 inches in size, contains 248 pages, handsomely bound in cloth, with title stamped in two colors. It contains an average of 8 pages each of about 30 different tints, colors and shades of paper, each page showing a different color effect, over one-half of which are in two colors and the balance in one color. All the effects shown are the best that can be produced on the different tints and colors of stock used. In addition to the two-color combinations shown, there are tables giving from 10 to 50 others, for each different tint of paper. At the bottom of each combination is given a list of colors, any one of which, if used with the two shown, will produce harmony. Printers are well aware of the fact that there is today a greater demand for all kinds of colored paper than ever before. This demand has been steadily growing for many years, until today colored stock is used for nearly every purpose for which white stock is used. In printing on colored stock all printers experience more or less trouble in selecting an ink that will produce a harmonious and pleasing effect. A great deal of valuable time is wasted in trying inks of different colors before one is found that will produce a good effect. Under these conditions it often takes more than double the time necessary to turn out a satisfactory job. "The Harmonizer" will overcome this.

It is of great value to every printer who prints on tinted or colored stock, it matters not how great his experience or how large or small his concern may be. The different pages are printed with 12 original and 24 mixed colors, which are shown in the front part of the book, printed on white plate paper, with all the necessary explanatory matter. With this book before him, the printer will never be at a loss as to what ink he should use to produce the best effect on any tinted or colored stock he may select.

FOR SALE BY

THE INLAND PRINTER CO.

212-214 Monroe Street, CHICAGO,

—OR—

34 Park Row, cor. Beekman St., New York.

Price, \$3.50 per Copy, express paid.

THE IMPRINT
BENEDICT, ENG. CHI.
ATTESTS
EXCELLENCE.

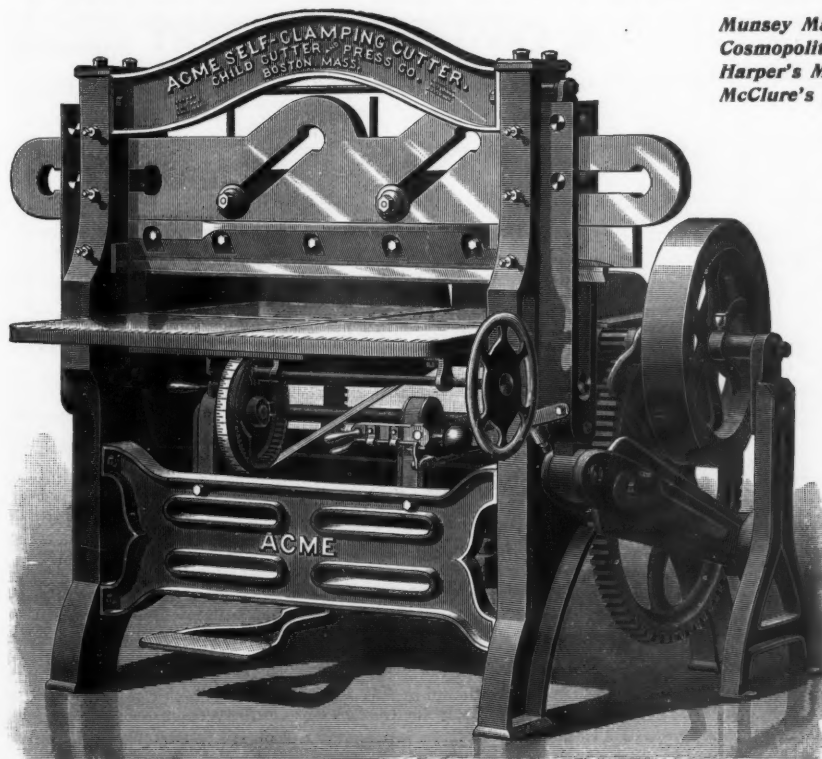
Geo. H. Benedict & Co.

Engravers & Electrotypers

HALF-TONE,
ZINC-ETCHING,
MAP, WOOD and
METAL ENGRAVING.
DESIGNING
ETC.

175-177 SO. CLARK ST.
CHICAGO.

Who use the "ACME" Self-Clamping Cutter?



Munsey Magazine Co. (2)
Cosmopolitan Magazine Co. (2)
Harper's Magazine Co.
McClure's Magazine Co.
Youths' Companion Co. (5)
The H. O. Shepard Co.
D. C. Cook Publishing Co.
The Werner Co.
Boston Mailing Co.
and 1,000 others, printers,
bookbinders, box makers, corset
manufacturers, paper mills, etc.

Why?

Because they save labor and money, and give perfect satisfaction. Send for catalogue and references to

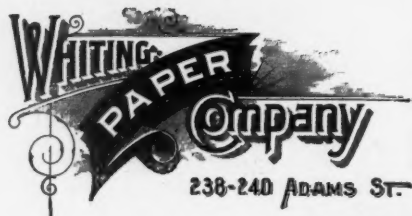
The Child Acme Cutter and Press Co.

33-35-37 Kemble St., Roxbury,
BOSTON, MASS., U. S. A.

E. C. FULLER & CO., Agents,

28 Rensselaer Street, NEW YORK.
279 Dearborn Street, CHICAGO.

THE AUTOMATIC SELF-CLAMP, ALSO COMBINED SELF, HAND AND FOOT CLAMPING "ACME" CUTTER.



238-240 ADAMS ST.

CHICAGO

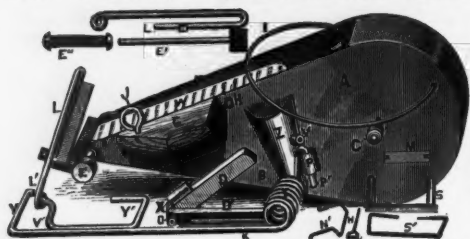
HEADQUARTERS FOR . . .

LOFT-DRIED FLAT WRITINGS, EMBOSSED
BOARDS, FANCY PAPERS, RULED HEADINGS,
ENVELOPES, WEDDING STOCK, Etc.

All of the above stock manufactured by our own mills. Capacity 30 tons daily.
Sample Book of our complete line of Flats and Ruled Headings, with quotations,
sent on application. Small as well as large mail orders solicited.

We Manufacture
Ledgers,
Superfines,
Fines,
Bonds,
Linen,
Colored Flats,
Bristols,
Ruled Stock,
Wedding Stock,
etc., etc.

R. Dick's Seventh Mailer.

OVER
8,000
IN USE.NO
BETTER
MAILER
MADE.

WORTH more to the printer than Klondike gold, is R. Dick's Seventh
Mailer. A great time-saver—and time is money. With it experts have
addressed from 6,000 to 8,586 papers in less than an hour. For information
concerning Mailer, address

Price, \$20.25
without Royalty.

R. DICK ESTATE, 139 West Tupper St.
BUFFALO, N. Y.



Pioneer of
Gauge Pins
to the world!

ALL THE BEST.

Attachments for the
Job Press.

Ask your dealer for them
or send to

EDWARD L. MEGILL, Inventor, Patentee,
Manufacturer,
No. 60 Duane Street, NEW YORK.

Largest Line of COVER PAPERS in the . . . United States.

PLAIN Covers, Antique and Smooth Laid Covers, Princess Cover, Trans-
parent Parchment Cover, Heavy Enameled Cover, Syrian Cover, Para-
dox Cover, Amazon Cover, Linen Cover, Dresden Handmade Cover,
Venetian Cover, Coal Screen Cover, West Indian Cover, Double Enameled
Cover, White City Cover, Hercules Cover, Atlas Cover, Duplex Hercules
Cover, Persian Waterproof Cover, Union Cover. . . . Also full lines Machine
Finished, Supercalendered and Coated Book, Novel Paper, Parker's Blot-
ting, Deckle-Edge Papers, Document Manila, etc.

Illinois Paper Company,
181 Monroe Street, Chicago.

BRONSON'S BARGAIN LIST OF PRINTERS' MACHINERY . . . NOW IN . . . WAREHOUSE.

All our Secondhand Machinery is thoroughly and carefully rebuilt and guaranteed.

SECONDHAND PRESSES.

September 1, 1898.

TWO REVOLUTION.

- 129—42x60 Two-Revolution Cottrell & Babcock, 4 rollers, air springs, rear de-
livery, table distribution, steam and overhead fixtures.
- 209—45x60 Two-Revolution Cottrell, 4 rollers, table distribution, rear delivery,
steam and overhead fixtures.
- 189—38x55 Two-Revolution Scott, 4 rollers, air springs, table distribution,
rear delivery, steam and overhead fixtures.
- 210—23x28 Two-Revolution Pony Campbell, 2 rollers, front delivery, table
distribution, steam and overhead fixtures.
- 219—36x52 Two-Revolution Potter, 4 rollers, table distribution, rear delivery,
steam and overhead fixtures.
- 221—33x49 Two-Revolution Campbell Intermediate, 2 rollers, front delivery,
table distribution, steam and overhead fixtures.
- 225—29x43 Two-Revolution Optimus, air springs, front delivery, table distri-
bution, steam and overhead fixtures.

THREE REVOLUTION.

- 203—40x54 Three-Revolution Taylor, air springs, steam and overhead fixtures.
(Press suitable for newspaper work.)

STOP CYLINDERS.

- 164—33½x48 Potter Stop Cylinder, 6 rollers, rear delivery, steam and overhead
fixtures.

DOUBLE CYLINDER.

- 204—37x57 Hoe Double Cylinder, wire springs, steam and overhead fixtures.

DRUM CYLINDERS.

- 207—33x46 Cottrell & Babcock Drum, air springs, tape delivery, steam and
overhead fixtures.
- 183—39x53 Campbell Oscillator, job and book, 4 rollers, front delivery, table
distribution, steam and overhead fixtures.
- 156—24x28 Hoe Pony Drum Cylinder, wire springs, tape delivery, 2 rollers,
steam and overhead fixtures.
- 131—24x29 Hoe Pony Drum Cylinder, tape delivery, wire springs, rack and
screw distribution, steam and overhead fixtures.
- 130—17x22 Potter Drum Cylinder, wire springs, tapeless delivery, steam and
overhead fixtures.
- 127—17x21 Cincinnati Pony Drum Cylinder, wire springs, tape delivery, rack
and screw distribution, steam and overhead fixtures.
- 222—33x47 Cottrell Monarch Drum, air springs, table distribution, tapeless
delivery, steam and overhead fixtures.
- 224—33x46 Babcock Standard Drum, air springs, tapeless delivery, 2 rollers,
steam and overhead fixtures.

JOB PRESSES.

- 193—13x19 New Style Gordon, throw-off, side steam fixtures.
- 191—5x8 Pearl, throw-off.

REMEMBER THIS: That all of our machines are thoroughly overhauled by competent workmen, and are guaranteed
to be as represented. That our list includes **BARGAINS** that cannot be obtained elsewhere.
That the wave of prosperity is coming our way, and that now is the time to increase facilities for doing good work. Should you
be in need of anything not listed here, write us, for our stock is constantly changing and increasing. We are doing business for
your benefit as well as our own. Favor us and get fair, honest and money-saving treatment. Our storeroom is ample for the
display of machinery.

Telephone, Main 3726.

BRONSON Printers' Machinery and Warehouse Co.

H. BRONSON,
Pres. and Gen. Mgr.

48 and 50 North Clinton Street, CHICAGO, ILL.

A. ZEESE & Co. INCORPORATED.

**HALF-TONE
ZINC ETCHING
DESIGNING**

**PHOTO-PROCESS
ENGRAVING**

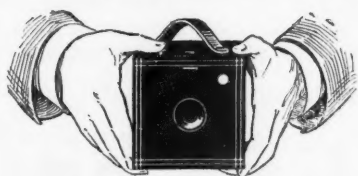
COLOR
WORK—
MAP &
WOOD
ENGRAVING

300306
DEARBORN ST.
CHICAGO.

Telephone Harrison 605.

OUR AIM—HIGHEST GRADE OF WORK, PROMPTNESS, REASONABLE PRICES.

There IS no Kodak but the Eastman Kodak.



"Kodak Quality"

Means highest quality; means better lenses, shutters, finish and workmanship than can be found in other cameras. That's why Kodaks have for ten years been the standard. That's why the clerk says: "As good as a Kodak" when he is trying to sell some other instrument.

All 1898 Kodaks use our light-proof film cartridges and can be loaded in daylight. Several styles use either films or glass plates interchangeably.

Kodaks, . . \$5 to \$35

Part payment taken in Advertising in first-class publications.

EASTMAN KODAK CO.

Rochester, N. Y.

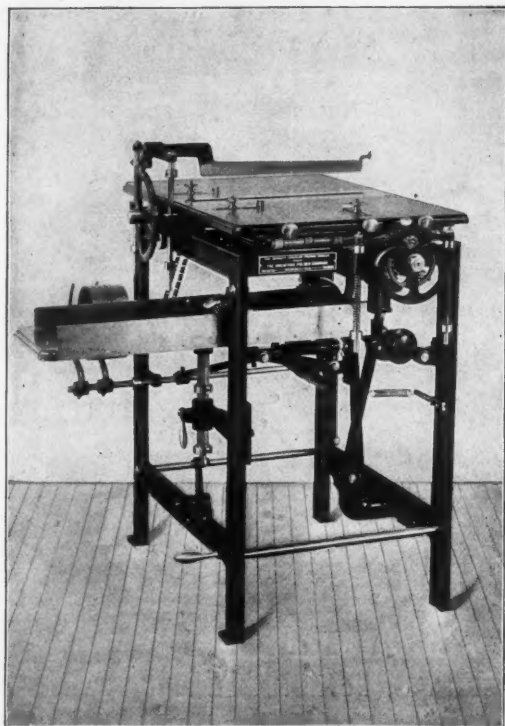
Catalogues free, by mail.

Juergens Bros Co.
ELECTROTYPERS & STEREOTYPERS

HALF-TONE
ZINC
AND
WOOD
ENGRAVERS
EST. MAIN
1576

148-154 MONROE ST. - CHICAGO

Something entirely New in Folding Machinery.



The Bennett Circular Folding Machine.

ONE, TWO AND
THREE FOLDS.
THE LAST TWO
PARALLEL.

FIVE DIFFERENT
FOLDS
BY ONE
MACHINE.

ACCURATE
AND SPEEDY.

Folds 25,000 sheets in ten hours very easily.

**THE TIME HAS COME TO DELIVER ALL CIRCULARS
TO YOUR PATRONS FOLDED.**

Notice the general design and workmanship.

It is made as fine as an engine lathe.

The "devil" can earn you \$5 per day on this machine, because it won't "buck" in his hands.

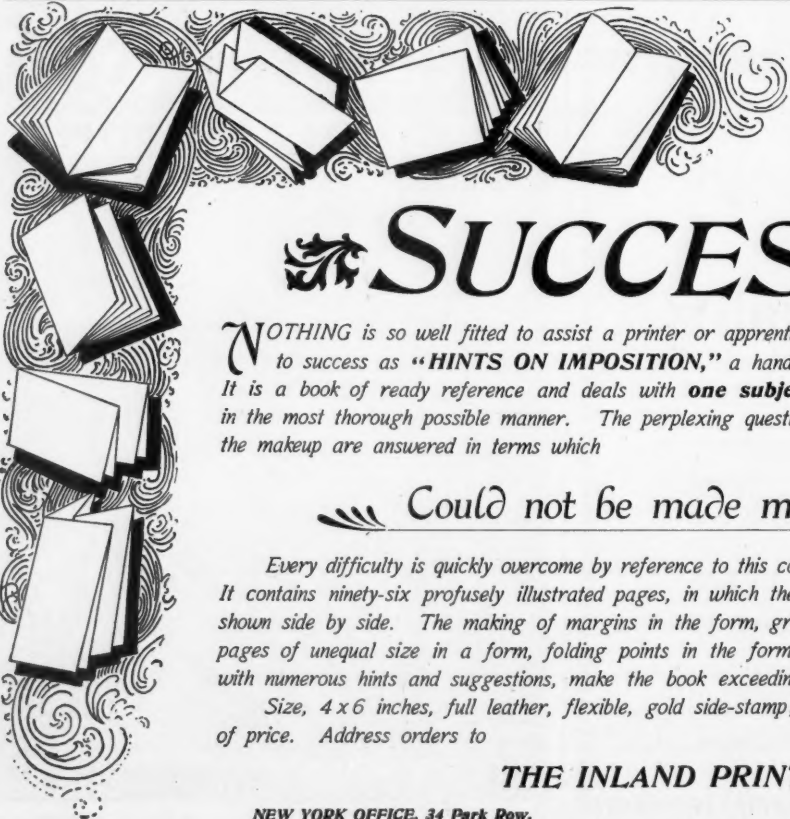
There are a great many good kinks here. It anticipates your needs a little. It widens your field as a printer. It places you on higher ground and extends your horizon.

**When you see it in operation and get the price,
YOU WILL BUY.**

Ask our Agents, The American Type Founders Co., to show you the machine and get the PRICE—it will surprise you.

THE ROCKFORD FOLDER CO., Rockford, Ill.

OWNERS AND MAKERS.



"Some happy talent, and some fortunate circumstance, may form the two sides of the ladder, but the rounds of the ladder must be made of stuff to stand wear and tear."

SUCCESS

NOTHING is so well fitted to assist a printer or apprentice in the task of climbing the ladder to success as "**HINTS ON IMPOSITION**," a handbook for printers, by T. B. Williams. It is a book of ready reference and deals with **one subject**—the imposition of book forms—in the most thorough possible manner. The perplexing questions which present themselves daily to the makeup are answered in terms which

Could not be made more plain

Every difficulty is quickly overcome by reference to this compact and very comprehensive work. It contains ninety-six profusely illustrated pages, in which the type form and the folded sheet are shown side by side. The making of margins in the form, gripper margin, cover forms, locking up pages of unequal size in a form, folding points in the form, envelope forms, etc., etc., together with numerous hints and suggestions, make the book exceedingly valuable as a pocket companion.

Size, 4x6 inches, full leather, flexible, gold side-stamp; \$1.00. Sent, postpaid, on receipt of price. Address orders to

THE INLAND PRINTER COMPANY,

NEW YORK OFFICE, 34 Park Row.

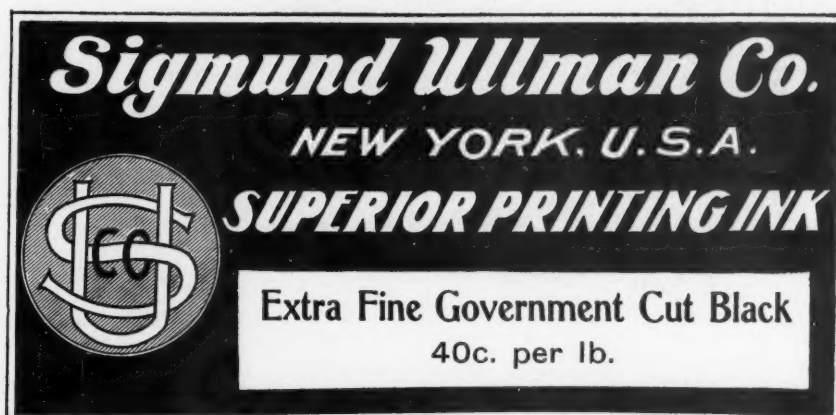
212-214 Monroe St., CHICAGO.

Uncle Sam Has Found It Out.

Are you still experimenting with black inks? Well, you can save yourself all that trouble. The Bureau of Engraving and Printing at Washington, after trying all the various inks in the market, making comparative tests of their value, with a view of placing the contract for the current fiscal year where the best could be had at the lowest price, has accepted our bid for the

EXTRA FINE CUT BLACK

at 40 cents per pound. In accordance with our principle, "One Price to All, and that the Lowest," we hereby offer to the trade



It is positively the best black ever offered at the price, and is put up in 10-lb. cans only.

Price for one can or a thousand, 40 cents per pound.

It is made in various degrees of softness, according to requirements.

Kindly state quality of paper when ordering, or, better still, send a sample of the same.

SIGMUND ULLMAN CO.

146th St. and Park Ave., NEW YORK CITY.

SPECIAL NOTICE We regret to say that the representatives of one of our competitors, finding honest competition with us of no avail, have for months been spreading falsehoods regarding this firm. Being unable to sell their goods under their own name, they now claim that their firm is identical with ours, and try in this manner to obtain orders intended for us. While we feel confident that truth and honesty will prevail in the end without any special effort on our part, we deem it but fair to our customers, ourselves, and the reputation of our goods, to state as publicly as possible that

We have no connection with any other firm, and that Ullman's Inks are manufactured solely by the Sigmund Ullman Co.

Do not allow yourself to be deceived by poor imitations, when Ullman's Inks can be had at lower prices. Our trade-mark, as on above label, will be found on every barrel, can and tube of Ullman's Inks.

PIERCE & RICHARDSON,

*Consulting and
Designing Engineers*

1405-1412 Manhattan Building,
315 DEARBORN ST.

Special attention given to equipment of
printing offices for electrical transmission.

Correspondence
solicited.

C.W. CRUTSINGER
MANUFACTURER
OF
**PRINTERS ROLLERS
AND COMPOSITION.**
OUR ELASTIC TABLETING GLUE
IS THE BEST ON THE MARKET.
NO 18 NORTH SECOND ST.,
ST. LOUIS, MO.

L. Martinson & Co.

...MACHINISTS...

Printers' and Bookbinders' Machinery
— A SPECIALTY —

196 and 198 SOUTH CLARK ST.
Sixth Floor, Rear...

CHICAGO.

Printers' Rollers..

BEST
and
CHEAPEST
in
USE!

GODFREY & CO.

909 Sansom Street,
Philadelphia, Pa.

**STRAEFFER
AND
SIEDENBURG**
PHOTO PROCESS
ETCHERS & ENGRAVERS.
465 PEARL ST.
NEW YORK.

TARCOLIN
TRADE MARK.

Should be used by every printer in lieu of benzine.
It is obtainable at the general depots, viz :

CHICAGO—Tarcollin Supply Co., 107 Van Buren Street.
BUFFALO, N. Y.—American Type Founders Co., 45 N. Division
Street.

PHILADELPHIA—R. W. Hartnett & Bros., 52 N. Sixth Street.
BALTIMORE—American Type Founders Co., corner Frederick
and Water Streets.

ALBANY, N. Y.—Robert Wing & Son, 62 Quay Street.
TORONTO, ONT.—Toronto Type Founders Co., 44 Bay Street.
MONTREAL, CANADA—Bishop Engraving and Printing Co., 169
St. James Street.

Also the manufacturers, the
DELETE CHEMICAL CO.
Write for Booklet. 126 William St., New York.

SAMUEL R. Mason
ENGRAVER FOR THE
PRINTING
PRESS....
CENTURY BLDG., CLEVELAND, O.

High-Class Illustrations.
Wood and Photo Processes.

ETCHING ZINC

Superior quality selected **HARD ZINC**, machine
ground and polished, for Half-Tone and Line
Etching.

COPPER FOR HALF-TONE.

Extra quality machine ground and polished.

**STEEL PLATES FOR ENGRAVING
AND ETCHING.**

Photo-Engravers' Supplies.

AMERICAN STEEL & COPPER PLATE CO.
150 Nassau Street, New York.

ESTABLISHED 1872
PHOTO PROCESS ENGRAVERS
WE AIM AT THE BEST
PRINTING QUALITY
IN PLATES

**THE
WILLIAMSON-HAFFNER
Engraving Co.**
— DENVER. —

H. GRIFFIN & SONS

ESTABLISHED 1838,

IMPORTERS AND DEALERS IN

**BOOKBINDERS' AND
POCKETBOOK MAKERS'
SUPPLIES.**

MOROCOLINE (An Imitation of Leather)
A SPECIALTY.

75 AND 77 DUANE STREET
NEW YORK CITY.

EASTERN BRASS TYPE FOUNDRY.
MANUFACTURERS OF —
High-Grade Brass Type,
ENGRAVERS & DESIGNERS.

We are Western Agents
...for...

**HOLLISTON
BOOK
CLOTH....**

SLADE, HIPP & MELOY,

71 and 73 W. Monroe St.,
CHICAGO.

Do your own Embossing.

LATEST IMPROVED

BENCH STAMPER

Heated by Gas with Atmospheric Burners.
Handy for Stamping all light work, Bank Pass
Books, Memorandum Book Work, Canvas Covers,
etc., in gold or black.

Labels and Titles are just the thing for it.
Silk Ribbon and Badge Work are just suited to
it; and many other uses.

GANE BROS. & CO.

406 N. Third St.

ST. LOUIS, MO.

Photo-Chromotype Engraving Co.

No. 719 Vine Street,
Philadelphia.

SEND for Specimen and Information
about the greatest achievement of
Art Printing—the **THREE-COLOR PROC-**
ESS. Every modern printer should be
familiar with the process.

**THE
PAPER MILLS COMPANY**
MARQUETTE BUILDING, CHICAGO
SELLING AGENTS · WHOLESALE DEALERS ·
PAPER SPECIALISTS

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PAPER MILLS COMPANY**
MARQUETTE BUILDING, CHICAGO
SELLING AGENTS · WHOLESALE DEALERS ·
PAPER SPECIALISTS

High-Grade Papers for High-Class Trade.

Fine Printing Papers.



Pure White Coated Book. "Egg Shell" Book.

The Best Printing Paper.

An Artistic Book Paper.



Superfine Coated Book.

For Proofing, etc.

"Cream White Text."

For Letterpress.



Litho Coated.

Strathmore Deckle Edge.

The Most Beautiful Papers.



Trichromatic Coated.

Strathmore Wedding Bristols.

"Plate Finish Half-Tone" Book.

A Beautiful Non-coated Paper.

Strathmore Drawing Boards.

"Booklet" Antique Laid Book.

A Beautiful Laid Paper.

Herald Bond, White and Azure.

We carry in stock only the best (not cheap) qualities. We are anxious to send valuable sample books of our fine papers, together with our Trade Price List, to desirable trade.

We will not sell to parties who do not have good commercial standing, or who cannot furnish us satisfactory references.

All accounts must be settled monthly, either by cash or note, in accordance with terms of sale.

Postal-card requests for samples and prices of "everything you have in stock" are carefully filed in our waste baskets.

You Must

**Have Beck's Perfection Overlay
Process if you want to do half-
tone work by up-to-date methods.**

The most satisfactory and perfect method of preparing overlays for half-tone cuts, wood cuts, or any illustrations requiring the elaborate method of cut overlays. An absolutely perfect overlay, bringing out the most minute details of the illustration, can be prepared by this process in an astonishingly short time, and with less trouble and expense than by the old-fashioned methods. Every printing office proprietor, and every pressman who desires to do the finest cut work at the minimum of expense, must purchase this great invention.

Circulars giving full particulars sent on request.

**Price of outfit (with full directions for use), con-
taining enough material for 100 cut overlays,
6 x 9 inches, express paid, \$10 net.**

OUR PERFECTION EMBOSSING COMPOSITION IS THE
BEST ON EARTH.

FRANK BECK CO.

212-214 Monroe St.

...CHICAGO.

BUFFALO INK

IS AN INK
THAT IS

ALL INK!

AND "IT WORKS"

BUFFALO INKS ALWAYS DO



**BUFFALO
PRINTING INK WORKS**

BUFFALO, N. Y.

Magna Charta Bond Ads.

The complete set of 148 designs submitted in the recent advertisement competition of the Riverside Paper Company can now be obtained in book form. This is a valuable work for the compositor, the apprentice, the advertiser or the writer of advertisements, as it gives many suggestions as to proper display. A 160-page book, 9 x 12 inches in size. Sent to any address on receipt of 50 cents.

THE INLAND PRINTER CO., Publishers,

150 Nassau Street,
corner Spruce, NEW YORK.

214 Monroe Street,
CHICAGO.

PAN-AMERICAN BUREAU OF TRANSLATIONS

CONNECTED WITH THE

SOUTH AMERICAN ASSOCIATED PRESS
AND ADVERTISING COMPANY.....

Rooms 27, 29, 30, 275 Broadway
NEW YORK....

TRANSLATIONS from and into any language. Special rates for printers. Sole and exclusive advertising agency for South American newspapers. List of South American firms buying American goods. Purchasing agents. United States and Foreign patents solicited. We have a regular weekly news correspondence with all of the papers for which we act as advertising agents, keeping in close touch with the press of the United States and South America.

Read These Books

Mailed free
for postage named.

They tell the story

of wonderful sights and scenes,
and special resorts for tourists
and homeseekers in the Great
West.

They are published by the

Santa Fe Route,

are literary and artistic, and
will make you better acquainted
with the attractions of your own
land.

C. A. HIGGINS,
A.G.P.A., A.T. & S.F. R'y. CHICAGO.
1886 Great Northern Bldg.

To California and Back,
176 pp., 176 illustrations, 5 cts.
A Colorado Summer, 60
pp., 80 illustrations,
5 cts.
The Moki Snake Dance,
60 pp., 64 illustrations,
5 cts.
Grand Canon of Colorado
River, 32 pp., 15
illustrations, 2 cts.
New Mexico Health Res-
orts, 80 pp., 31 illus-
trations, 2 cts.
Arizona Health Resorts,
72 pp., 18 illustrations,
2 cts.
Las Vegas Hot Springs
and Vicinity, 48 pp.,
30 illustrations, 2 cts.

Charles N. Ironside

(FORMERLY OF THE CINCINNATI BAR),

Counselor at Law,

No. 220 Broadway, New York.

COLLECTIONS A SPECIALTY.

A long experience in the printing business gives me special facilities in handling matters arising in that trade.

General Counsel for Merchants' Legal Association, New York.

The best and largest German Trade Journal for the Printing Trades.

Deutscher Buch- und Steindruckerei.

MONTHLY PUBLICATION.

Devoted to the interests of Printers, Lithographers and kindred trades, with many artistic supplements.

Yearly Subscription for Foreign Countries, 9s.—post free.
Sample Copy, 9d.

DEUTSCHER BUCH-UND STEINDRUCKER
(ERNST MORGENSTERN),

19 Dennewitz-strasse, BERLIN, W. 57, Germany.

I Can Increase a Printer's Business.

If a printer can make a contract with me for one year to pay me from \$3.50 to \$10 a month, according to the size of his business, I can increase his business. I will lay my plans before responsible printers only. Ask the editor of THE INLAND PRINTER if I know what a printer should do to gain trade.

My blotter plan of advertising will help you during the remainder of '98. Write for special terms and samples.



E. ST. ELMO LEWIS,

Advertiser,
Penn Mutual Building,
PHILADELPHIA.

EVERY PRINTER WANTS — "Profitable Advertising"

THE ADVERTISER'S TRADE JOURNAL.

Fully illustrated, bright, original, up-to-date on all Advertising Topics. The handsomest publication of its kind.

10 Cts. brings a sample copy if you mention THE INLAND PRINTER.

KATE E. GRISWOLD, Ed. and Pub.
27 School St., BOSTON, MASS.

Leyendecker Posters.

We still have on hand a few Posters designed by J. C. Leyendecker to advertise our issues of November and December, 1896, and January, February, March, April, June, July, August, September and October, 1897. They are in colors, and make valuable additions to the exhibit of any poster collector. These will be sold at 10 cents each, postpaid.

The Inland Printer Company,

PUBLISHERS,

34 Park Row, 212-214 Monroe Street,
NEW YORK. CHICAGO.

JOB COMPOSITION;

Examples, Contrast Specimens and Criticisms Thereon, together with a brief treatise by Ed S. Ralph. This is a book that hundreds of printers have been looking for in vain up to the present time. Specimens of letter-heads, bill-heads, cards, envelope corners, invitations, blanks, etc., are shown, and the same reset in improved form, with the weak parts pointed out. The book also contains a brief treatise on the principles of display composition. Forty pages and cover, 7 1/4 by 9 inches, neatly printed and bound, 50 cents.

A book that no progressive compositor can afford to be without.

THE INLAND PRINTER CO., Chicago.
34 Park Row, New York.

ADVERTISERS, PUBLISHERS AND PRINTERS

Save Time and Money

By using Challen's Record Books.....

Subscription Record. } Ruled, Printed and Indexed for quick entry
Advertising Record. } and reference. Descriptive circular and price
Advertiser's Record. } list on application.
Job Printer's Record. }
Correspondence Record. }

THE INLAND PRINTER CO.

212-214 Monroe Street.CHICAGO.

50 YEARS' EXPERIENCE

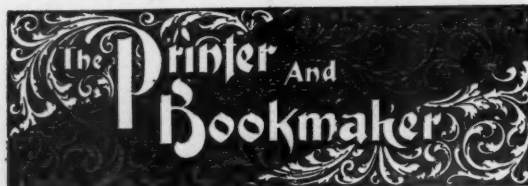
PATENTS

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DESIGNS
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Anyone sending a sketch and description may quickly ascertain our opinion free whether an invention is probably patentable. Communications strictly confidential. Handbook on Patents sent free. Oldest agency for securing patents. Patents taken through Munn & Co. receive special notice, without charge, in the

Scientific American.

A handsomely illustrated weekly. Largest circulation of any scientific journal. Terms, \$3 a year; four months, \$1. Sold by all new dealers. Munn & Co., 361 Broadway, New York
Branch Office, 625 F St., Washington, D. C.



\$1.00 per Year.
50c. for Six Months.
10c. a Copy.
None Free.

A Magazine devoted to the interests of those engaged in Printing, Publishing, Bookbinding, Engraving, Electrotyping, etc. Handsomely illustrated and printed on a fine quality of paper.

SEND TEN CENTS FOR A COPY.

HOWARD LOCKWOOD & CO., 143 BLEECKER STREET, NEW YORK.

THE INLAND PRINTER BUSINESS DIRECTORY.

THE FIRMS ENUMERATED IN THIS DIRECTORY ARE RELIABLE AND ARE COMMENDED TO THE NOTICE OF THOSE SEEKING MATERIALS, MACHINERY OR SPECIAL SERVICE FOR THE PRINTING, ILLUSTRATING AND BOOKBINDING INDUSTRIES.

Insertions in this Directory are charged \$7 per year for two lines; more than two lines, \$2 per additional line.
Each additional heading, \$4.

ADDRESSING MACHINE.

Addressograph Co., 171 S. Canal st., Chicago.
Addresses direct on wrapper or envelope.

ADVERTISEMENT COMPOSITION.

Chicago Ad. Setting Co., 142 Monroe street, Chicago.

ADVERTISEMENT WRITERS.

Chatfield, C. F., 179 Front st., Owego, N. Y. *Not Owego.* Good advertising matter of all kinds carefully prepared.

Ireland, H. I., 925 Chestnut st., Philadelphia. Designs and places advertising. Book for stamp.

Wheatley, E. A., 341 Dearborn street, Chicago; 114 Fifth avenue, New York.

ADVERTISING NOVELTIES FOR PRINTERS' USE.

American Manufacturing Concern, The, Jamestown, N. Y.

ADVERTISING SPECIALTIES.

Tirrill, Henry, & Co., 116-118 Olive street, St. Louis. Wholesale calendars, fans, fan handles, cards, panels, etc., to printers and jobbers. Correspondence solicited.

ARTISTS' MATERIALS AND DRAWING INSTRUMENTS.

Frost & Adams Co., 37 Cornhill, Boston, Mass.

BINDERS' MACHINERY.

Blackhall Manufacturing Co., 12 Lock street, Buffalo, N. Y.

Fuller, E. C., & Co., 28 Reade street, New York. Stitching and folding machines, etc.

Hickok, W. O., Manufacturing Co., Harrisburg, Pa. Ruling machines, bookbinders' machinery, ruling pens, etc.

BLANK BOOKS.

Shaw, J. G., Blank Book Co., 261-267 Canal street, New York City.

BOOKBINDERS' AND PAD BOARDS.

Ingalls & Co., Castleton, N. Y. Binders', album, pad and tablet boards.

BOOKBINDERS' DIES.

Northwestern Stamp Works, St. Paul, Minn. Designs submitted, prices quoted, correspondence solicited.

BOOKBINDERS' LEATHER.

Garnar, Thomas, & Co., 181 William street, New York City.

BOOKBINDERS' SUPPLIES.

Griffin, H., & Sons, 75-77 Duane st., New York; also boxmakers' papers and furniture leathers.

Slade, Hipp & Meloy, 71-73 W. Monroe street, Chicago. Also, paper-box makers' supplies.

BOXWOOD FOR ENGRAVERS.

Grand Rapids Boxwood Co., Grand Rapids, Mich. Also mounting woods.

BRASS TYPE FOUNDERS.

American Type Founders Co. See list of branches under Type Founders.

Eastern Brass Type Foundry, 88 Walker street, New York City.

BRUSHES—LYE.

Adams' brushes outlast all others. J. J. Adams & Co., 130 Greenpoint avenue, Brooklyn, N. Y.

CARDS AND CARDBOARD.

Collins, A. M., Manufacturing Co., 527 Arch street, Philadelphia, Pa.

CASE MAKING AND EMBOSSEING.

Conkey, W. B., Co., 341-351 Dearborn street, factory 65-75 Plymouth place, Chicago.

CHALK ENGRAVING PLATES.

Hird Manufacturing Co., World building, 71-73 Ontario street, Cleveland, Ohio.

Hoke Engraving Plate Co., 304 North Third street, St. Louis, Mo.

CHARCOAL FOR ENGRAVERS.

New York Steel and Copper Plate Co., 171 Wallabout street, Brooklyn, N. Y.

CIGAR BOX MACHINERY.

Grammes, L. F., & Sons, Allentown, Pa. Also brass trimmings for all kinds of boxes.

CLOTH COVERINGS.

Gehlert, Louis, 204 East Eighteenth street, New York City. Woolen blankets for newspaper impression cylinders, steel press, lithography.

COPPER AND ZINC PREPARED FOR HALF-TONE AND ZINC ETCHING.

New York Steel and Copper Plate Co., headquarters 171 Wallabout street, Brooklyn, N. Y.

COPPER IN SHEETS FOR ENGRAVERS' USE.

Hussey, C. G., & Co., 249 Fifth avenue, Pittsburg, Pa.

DIE SINKERS.

Wagenfahr, Charles, 140 West Broadway, New York City. High-grade work.

ELECTRIC MOTORS FOR PRESSES AND GENERAL POWER.

Fort Wayne Electric Corporation, Fort Wayne, Ind.

Roth Bros. & Co., 28-30 Market street, Chicago. Send for estimate.

Sprague Electric Co., 20-22 Broad street, New York City.

ELECTROTYPERS AND MANUFACTURERS OF ELECTROTYPE MACHINERY.

The Lovejoy Company, 444 and 446 Pearl street, New York.

ELECTROTYPERS AND STEREOTYPERS.

Blomgren Bros. & Co., 175 Monroe st., Chicago. Electrotypers, photo and wood engravers.

Bright's "Old Reliable" St. Louis Electrotyping Foundry, 211 North Third street, St. Louis, Mo. Work in all branches.

Campbell, C. J., & Co., electrotypers, 12 St. Clair street, Toledo, Ohio.

Drach, Chas. A., Electrotyping Co., corner Pine and Fourth sts. (old Globe-Democrat bldg.), St. Louis, Mo. Electrotypers and stereotypers.

Flower, Edwin, 216-218 William street, New York City.

Foot & Davies Co., 16 East Mitchell street, Atlanta, Ga.

Harrison, A. W., 37 South Charles street, Baltimore, Md.

Heybach-Bush Co., 431 W. Main st., Louisville, Ky. Also process engravers; get prices.

Juergens Bros. Co., 148 to 154 Monroe street, Chicago. Also process engravers.

Peters, C. J., & Son, Boston, Mass. Stock cuts, embossing dies, embossing compound.

ELECTROTYPERS' AND STEREOTYPERS' MACHINERY.

Lloyd, Geo. E., & Co., 202 South Canal street, Chicago.

EMBOSSED STATIONERY.

American Embossing Company, Buffalo, N. Y.

EMBOSSERS AND STAMPERS.

Koven, W., Jr., embossing and stamping for lithographers, binders and printers, 16 Spruce street, New York.

Freund, Wm., & Sons, est. 1865; steel-die embossing to the printing, lithographing and stationery trade, 155 State street, Chicago.

EMBOSSING COMPOSITION.

Whiteson's Embossing Composition is the best. For sale everywhere. Accept no others.

EMBOSSING DIES AND COMPOSITION.

Burbank Engraving Co., 683 Washington street, Boston. Also half-tone and line engravers.

EMBOSSING MACHINES.

Blackhall Manufacturing Co., 12 Lock street, Buffalo, N. Y.

EMERSON BINDERS.

Barrett's Bindery, 148 Monroe st., Chicago. Also the Library Binder, the Emerson Clip and File.

ENGINES—GAS AND GASOLINE.

Burrell Mfg. Co., Dept. B, 69 N. Green st., Chicago. Best and cheapest power. Circular free.

Chicago Water Motor and Fan Co., 175 Lake street.

Frontier Iron Works, 601 Atwater st., Detroit, Mich.; 2 to 100 horse-power; gasoline or gas.

Weber Gas and Gasoline Engine Co., 405-413 West boulevard, Kansas City, Mo.

ENGINES—STEAM.

Richmond Bros., St. Johns, Mich. Mfrs. special printing office engines. Circulars free.

ENGRAVERS.

Half-Tone, line, steel and wood engraving. J. S. Quirk Engraving Co., 112-114 N. Ninth street, Philadelphia.

ENGRAVERS—COPPER AND STEEL.

Freund, Wm., & Sons, est. 1865; steel and copper plate engravers and printers, steel-die sinkers and embossers. Write for samples and estimates. 176 State street, Chicago.

ENGRAVERS AND DIE SINKERS.

Ludwig, P., embossing dies for leather and paper. Artistic engravings. 15 S. Canal st., Chicago.

ENVELOPE AND BAG MACHINES.

Blackhall Manufacturing Co., 12 Lock street, Buffalo, N. Y.

ENVELOPES.

Buffalo Envelope Co., Buffalo, N. Y. Regular and odd sizes; superior stock and gumming.

Kantor, A. A., 194 William street, New York City.

Logan, Swift & Brigham Envelope Co., Worcester, Mass.

Sewell-Clapp Mfg. Co., 210 S. Water st., Chicago. Regular or odd sizes, plain or printed. Est. 1875.

ETCHING ZINC.

Bruce & Cook, 186-190 Water st. and 248 Pearl st., New York. Pure etching zinc a specialty.

ETCHING ZINC AND COPPER.

Brownell, A. S., 350 Dearborn st., Chicago. Plain and "satin" finished copper and zinc plates for all engraving purposes.

FILING CABINETS AND BUSINESS FURNITURE.

Globe Company, The, Cincinnati, Ohio; Fulton and Pearl streets, New York; 111 Madison street, Chicago.

FOLDING MACHINES.

Brown Folding Machine Co., Erie, Pa. Write for circulars and information.

Rockford Folder Co., Rockford, Ill.

Sidney Folder Co., Sidney, Ohio. Low-price newspaper folders.

Stonemetz, J. H., 102 Fulton street, New York. Folding machines for all classes of work.

(See next page.)

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

FOLDING PAPER BOXES.

Edwards & Docker, 16 and 18 North Fifth street, Philadelphia, Pa. Our boxes for mailing books save time in packing, and protect the book. Ask for estimate.

GLUES AND PASTES.

Armour Glue Works, 205 La Salle street, Chicago.

GUMMED PAPERS.

Dennison Manufacturing Co., 90 Wabash ave., Chicago.

HALF-TONE ENGRAVING.

Chicago Photo-Engraving Co., E. N. Gray, Prest., 79-81 Fifth avenue, Chicago. Phone 118.

ILLUSTRATIONS.

Hooper, Will Phillip, 69 Fifth avenue, New York. Original illustrations for books, catalogues, advertisements, etc.

INK MANUFACTURERS.

Ault & Wiborg Co., The, Cincinnati, Chicago and St. Louis; **Ault & Wiborg**, New York.
Buffalo Printing Ink Works, Office and Factory, 20 to 30 Brace street, Buffalo, N. Y.

California Ink Co., 413 Commercial street, San Francisco, California. Printing and litho inks and rollers.

Diamond Printing Ink Works, 40 Woodward avenue, Detroit, Mich.

Eclipse Printing Ink Co., Ltd., black and colored inks, Franklin, Pa.; New York; St. Louis.

Great Western Color Co., 214-216 South Clinton street, Chicago. M. M. Herriman, Manager.

Morrill, Geo. H., & Co., 146 Congress st., Boston; 17 to 31 Vandewater st., New York; 341-343 Dearborn street, Chicago; E. J. Shattuck & Co., 520 Commercial st., San Francisco, Cal.

New York Steel and Copper Plate Co., 171 Wallabout street, Brooklyn, N. Y. Specialties: Ink for copper and steel plate printers; stamping, etching and proof ink.

Queen City Printing Ink Co., The, Cincinnati and Chicago.

Robinson, C. E., & Bro. (Gray's Ferry Printing Ink Works). Manufacturers of printing inks, 196-198 South Clark street, Chicago.

Star Printing Ink Works. Carter & Barnard 116 Monroe street, Chicago.

The Ullmann & Philpott Mfg. Co. Office and works, 89 to 95 Merwin st., Cleveland, Ohio.

INK MANUFACTURERS' MACHINERY.

Kent & Haly, 250 Plymouth st., Brooklyn, N. Y. All kinds of printing-ink-making machinery.

INK REDUCER.

Ink-I-Thin Mfg. Co., Chicago, make the best ink reducer. From dealers, or sent prepaid by the manufacturers. Price, 40 cents.

KNIFE GRINDERS.

Blackhall Manufacturing Co., 12 Lock street, Buffalo, N. Y.

LEADS.

Miller, Otto, Co., The, 88 West Jackson street, Chicago.

LINOTYPE COMPOSITION.

Porter & Co., successors to Vercamp, Porter & Co., 298 Dearborn st., Chicago. Out-of-town orders a specialty.

LINOTYPE METAL.

Blatchford, E. W., & Co., 54 Clinton street, Chicago.

Standard Smelting Works, 172 Hudson st., New York City. Best book metal, 3½ cents; dross and exchange, 2½ cents.

LITHOGRAPHERS.

Henderson Lithographing Co., 418-422 Sycamore st., Cincinnati, Ohio. Lithographing in all its branches.

Honerkamp, J. C., art lithographing, engraving and printing, 221 Thirteenth st., Brooklyn, N. Y.

LITHOGRAPH PAPER.

Champion Coated Paper Co., Hamilton, Ohio.

LITHOGRAPHIC ENGRAVERS TO THE TRADE.

Rath, Arthur, 61 Beekman street, New York City. General litho engraving.

MACHINE KNIVES.

Coes, Loring, & Co., Worcester, Mass. Makers of paper and machine knives. Best finish. "Pyro-calcic" temper. Oldest firm in the country.

MAILERS.

Dick, R., Estate, proprietor R. Dick Mailer, 139 W. Tupper street, Buffalo, N. Y.

MAIL PLATE SERVICE.

Mail Plate Co., 73 W. Adams st., Chicago. Saves expressage (all plates postpaid by us).

MAP MOUNTING AND COLORING.

Eger, Charles B., & Co., 218 Washington st., Chicago. Map, chart and show-card mounting.

MARBLING COLORS.

Blackhall Manufacturing Co., 12 Lock street, Buffalo, N. Y.

MODEL MAKERS AND MACHINISTS.

Century Machine Co., 576 Broadway, New York City. Modern machinery and methods.

MUSIC PRINTERS.

Meredith Music Printing Co., 318 Dearborn street, Chicago. Electrotyped music plates.

NUMBERING MACHINES.

Bates Machine Co., New York Life bldg., N. Y. New models; new prices; send for catalogue.
Wetter, Joseph, & Co., 515-521 Kent ave., Brooklyn, N. Y. Of all kinds for all purposes; send postal for printed matter.

PAPER-BOX MACHINERY.

American Type Founders Co., general selling agents for Gally Universal paper-box cutting and creasing presses.

Knowlton & Beach, 29-35 Elizabeth street, Rochester, N. Y.

PAPER CUTTERS.

American Type Founders Co. Cutters of all standard makes on sale at all branches.

Atlantic Works, The, East Boston, Massachusetts. The Dooley Paper Cutters.

Wesel, F., Mfg. Co., 82 Fulton st., New York.

PAPER CUTTERS—LEVER.

Pavyer Printing Machine Works, 600 South Broadway, St. Louis, Mo.

Stillman-Randall Machine Co., Westerly, R. I. Economic paper cutters.

PAPER-CUTTER KNIVES.

Coes, Loring, & Co., Worcester, Mass. Makers of paper-cutter knives. Best temper, unequalled finish. Established 1830.

Goes, Oscar, & Co., 18 South Canal street, Chicago.

Simonds Mfg. Co., Chicago, make keen-cutting paper-knives. Established 1832. Long experience. Most modern tempering. Appliances in every department up to date.

PAPER DEALERS—GENERAL.

Elliot, A. G., & Co., Philadelphia, Pa. Specialty, parchment and art vellum papers.

McClellan Paper Co., 252-254 First avenue N. Minneapolis, Minn.

PAPER DEALERS AND MAKERS.

Bradner Smith & Co., 119 Monroe street, Chicago.

Chicago Paper Co., 273-277 Monroe st., Chicago. Headquarters for printers' supplies.

Empire Paper Co., 177 Monroe st., Chicago. Envelopes, writing, book, print & manila papers.

Illinois Paper Co., 181 Monroe street, Chicago. Largest line of cover papers in the U. S.

Mead Paper Co., Dayton, Ohio. Lithograph book and colored papers.

PAPER MANUFACTURERS.

Berkshire Typewriter Paper Co., Pittsfield, Mass. Specialty: Typewriter papers.

Champion Coated Paper Co., Hamilton, Ohio.

Crane Bros., Westfield, Mass., makers of ledger and linen papers.

Keith Paper Co., Turners Falls, Mass.

PAPER MANUFACTURERS—LEDGER ONLY.

Weston, Byron, Co., Dalton, Mass.

PAPER—BLOTTING.

Sabin-Robbins Paper Co., Middletown, Ohio. English cloth and other blottings.

PAPER—COATED.

Champion Coated Paper Co., Hamilton, Ohio.

PAPER—COVER.

We carry the largest assortment of cover papers of anyone in the trade. Fancy and odd covers our specialty. **Illinois Paper Co.**, Chicago.

PAPER—ENAMELED BOOK.

Champion Coated Paper Co., Hamilton, Ohio.

PAPER—PARCHMENT.

Paterson Parchment Paper Co., Passaic, N. J.

PAPER JOGGERS AND COUNTERS.

Hart, R. A., & Co., Battle Creek, Mich. Write for circulars.

PERFORATORS.

Blackhall Manufacturing Co., 12 Lock street, Buffalo, N. Y.

Rosback, F. P., 54 South Canal street, Chicago.

PHOTO-ENGRAVERS.

American Process Engraving Co., The, 15-27 W. Sixth street, Cincinnati, Ohio.

Babcock Engraving Co., Minneapolis, Minn., general engravers, electrotypers and embossers.

Baltimore Engraving Co., The, Baltimore, Md. Engravings for manufacturer, publisher and printer; zinc, half-tone, designing.

Blomgren Bros. & Co., 175 Monroe street, Chicago. Photo, half-tone and wood engraving.

Boston Engraving Co., illustrators, 115 Purchase street, Boston, Mass.

Brown-Bierce Co., The, Dayton, Ohio. High-grade general illustrators.

Case Engraving Co., 705 Mill street, Akron, Ohio.

Central Electrotype & Engraving Co., 263-271 St. Clair street, Cleveland, Ohio.

Clark Engraving Co., Broadway and Mason street, Milwaukee, Wis.

Colorotype Co., 32 and 34 La Fayette place, New York.

Conover Engraving and Printing Co., Coldwater, Mich. Photo-engravers and color printers.

Electro-Tint Engraving Co., 723 Sansom street, Philadelphia.

Franklin Engraving and Electrotyping Co., 341 Dearborn street, Chicago.

Grand Rapids Engraving Co., Grand Rapids, Mich.

Heybach-Bush Co., Louisville, Ky. We make electrotypes, too.

Illinois Engraving Co., 350 Dearborn st., Chicago. Engraving by all processes.

International Engraving Co. (Inc.), 1520 Market st., Philadelphia. Highest grade of excellence.

Maurice Joyce Engraving Co., 414 Eleventh street, N. W., Washington, D. C. Unexcelled half-tone and line engraving.

Mason, Samuel R., Century building, Cleveland, Ohio.

New York Printing and Engraving Co., 320 Pearl street, New York City.

Ormsbee, H. J., Engraving Co., 322 South Salina street; Syracuse, N. Y.

Peninsular Engraving Co., Evening News Building, Detroit, Mich.

Photo-Engraving Co., for 30 years at 67 Park pl., after May 1, 1898, at 9-15 Murray st., New York.

Reed Engraving Co., Grand Rapids, Mich. Gives the best work, the most prompt service.

Sanders Engraving Co., 314 North Broadway, St. Louis, Mo. Photo and half-tone engravers.

Suffolk Engraving Co., 275 Washington st., Boston, Mass. Engravers and electrotypers.

(See next page.)

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

PHOTO-ENGRAVERS.

Weisbrodt, H. W., 514 Main street, Cincinnati, Ohio, Blymer Building.

Wild, Anton, 14-16 Ellicott street, Buffalo, N. Y.

Williamson-Haffner Engraving Co., 1629 Seventeenth street, Denver, Colo.

Zeese, A., & Co., half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300-306 Dearborn street, Chicago.

PHOTO-ENGRAVERS AND ELECTROTYPERS.

Ringier, F. A., Co., 26 Park place, New York. Manufacturers of plates for all printing and embossing purposes.

PHOTO-ENGRAVERS' LENSES.

Bausch & Lomb Optical Co., Rochester, N. Y., New York City, Chicago. Catalogues and information on application.

PHOTO-ENGRAVERS' SCREENS.

Levy, Max, 1213 Race street, Philadelphia, Pa.
Wolfe, M., Dayton, Ohio. Teacher new 3-color process. Manufacturer screen plates.

PHOTOGRAPHIC PUBLISHERS.

Photochrom Co., The, Box 603, Detroit, Mich. Photographic publishers, color photography.

PHOTOGRAPHY.

Chicago Photogravure Co., Pontiac building, Chicago. Photo-half-tone.

Meriden Gravure Co., Meriden, Conn.

Stege, Edward A., 43 Franklin street, Chicago. Views, fine illustrations and commercial work.

PLATE AND EMBOSSING PRESSES.

Kelton's, M. M., Son, C. Kelton, proprietor, 124 Baxter street, New York City.

PRESS COUNTERS.

Root, C. J., Bristol, Conn.

PRESSES.

Duplex Printing Press Co., Battle Creek, Mich. Flat-bed perfecting presses.

Kidder Press Mfg. Co., Boston, Mass. Rotary for black and colors; bed and platen self-feeding; electro and stereotype machinery.

Miehle Printing Press & Mfg. Co., Clinton and Fulton sts., Chicago; 30 Reade st., New York.

Thomson, John, Press Co., 253 Broadway, New York. Presses for printing, embossing, box cutting, scoring.

PRESSES—CYLINDER.

American Type Founders Co., sells Cottrell Country, Monarch and Paragon presses, and Campbell hand cylinder presses.

Babcock Printing Press Manufacturing Co., The, New London, Conn.; New York office, 9 and 10 Tribune building; Barnhart Bros. & Spindler, general western agents, Chicago.

Campbell Printing Press and Manufacturing Co., 5 Madison avenue, New York; 334 Dearborn street, Chicago; 5 Bridewell place, E. C., London, England.

Hoe, R., & Co., New York. Manufacturers of printing presses, electrotypes machinery and printing materials.

James, George C., & Co., 126 Longworth st., Cincinnati, O. Job presses and cutting machines.

Van Allens & Boughton, Huber printing presses, 17 Rose street, New York; 300 Fisher building, Chicago.

Walker, W. G., & Co., Madison, Wis. Best and cheapest presses in the world.

PRESSES—JOB PRINTING.

American Type Founders Co., general selling agents for Gally Universal presses.

Globe Manufacturing Co., Palmyra, N. Y.

Universal Printing Press, embossers' and paper-box cutting and creasing presses. General selling agents, American Type Founders' Co. Address nearest branch, as per list under head of Type Founders.

Wesol, F., Mfg. Co., 82 Fulton st., New York.

PRESSES—NEWSPAPER, PERFECTING, AND SPECIAL ROTARY PRINTING MACHINERY.

Goss Printing Press Co., cor. Sixteenth street and Ashland avenue, Chicago.

PRINTERS' MATERIALS.

American Type Founders Co. "Everything for the printer."

Evans, W. C., 50 N. Ninth street, Philadelphia. Printing presses bought, sold and exchanged.

Graham, E. K., & Co., 516 Commerce st., Philadelphia. New and secondhand machinery and supplies.

Hamilton Mfg. Co. Main office and factory, Two Rivers, Wis.; eastern warehouse and factory, Middletown, N. Y. Mfrs. of "New Departure" cases, stands, cabinets and all printers' wood goods.

Hartnett, R. W., & Bros., 52-54 North Sixth st., Philadelphia, Pa.

Heybach-Bush Co., Louisville, Ky. Stamp gets prices, and we'll return the stamp.

Inkoleum, St. Paul, Minn. The old reliable, guaranteed ink reducer and dryer, "Inkoleum."

Loy, William E., 531 Commercial st., San Francisco. Agent Inland Type Foundry.

Morgans & Wilcox Mfg. Co., Middletown, N. Y. Patent steel furniture and other specialties for printers.

Rowell, Robert, Third avenue and Market st., Louisville, Ky. Outfits furnished complete.

Wells, Heber, 157 William street, New York. "Strong slat" cases, cabinets and stands.

Wesol, F., Mfg. Co., 82 Fulton street, New York. Manufacturers of patent stereotype blocks, patent composing sticks, brass and steel rule, galleys, etc.

PRINTING INK AND BRONZE POWDER MANUFACTURERS.

Okie, F. E., Co., Kenton place, Philadelphia, Pa.

PRINTERS' ROLLERS AND ROLLER COMPOSITION.

Andrew van Bibber & Co., Sixth and Vine sts., Cincinnati, Ohio.

Bendernagel & Co., 521 Minor street, Philadelphia. Gelatin and lithographers' rollers.

Bingham Brothers Company, 49-51 Rose street, New York. Also padding glues.

Godfrey & Co., printers' rollers and roller composition, Philadelphia, Pa. Established 1865.

Wild & Stevens, 148 Congress street, Boston, Mass. Improved Standard and Anglo-American compositions.

PUNCH CUTTING AND MATRIX MAKING.

Wiebking, R., & Co., 358 Dearborn st., Chicago. Steel letter cutting.

QUOINS.

Hempel & Dingsen, Buffalo, N. Y. Sole manufacturers in the world of genuine Hempel improved quoin and press locks.

ROLL-SLITTING AND REWINDING MACHINES.

Kidder Press Mfg. Co., Boston, Mass. Machines for all widths and kinds of stock.

RULING MACHINES.

Blackhall Manufacturing Co., 12 Lock street, Buffalo, N. Y.

SHIPPING TAGS.

Dennison Manufacturing Co., 90 Wabash ave., Chicago.

SORT CASES.

American Bolt and Screw Case Co., Dayton, Ohio. Manufacturers of cases for printers' sorts. Circulars and price list on application.

STAMPING MACHINES.

Blackhall Manufacturing Co., 12 Lock street, Buffalo, N. Y.

STEREOTYPERS' AND ELECTROTYPERS' METAL.

Blatchford, E. W., & Co., 54 Clinton street, Chicago.

STEEL RULE.

Helmold, J. F., & Bro., 32 South Jefferson st., Chicago. Printers' and boxmakers' cutting, creasing and perforating rule.

TYPE FOUNDERS.

American Type Founders Co., greatest output, completest selection, most original designs. Send to nearest branch for latest specimen book.

BRANCHES—Boston, 270 Congress st.
New York, Rose and Duane sts.
Philadelphia, 606-614 Sansom st.
Baltimore, Frederick and Water sts.
Buffalo, 45 North Division st.
Pittsburg, 323 Third ave.
Cleveland, 239 St. Clair st.
Cincinnati, 7 Longworth st.
Chicago, 203 Monroe st.
St. Louis, Fourth and Elm sts.
Minneapolis, 24-26 First st., South.
Kansas City, 612 Delaware st.
Denver, 1616 Blake st.
Portland, Second and Stark sts.
Los Angeles, 211 New High st.
Spokane, Wash., 10 Monroe.
San Francisco, 405 Sansome st.

SPECIAL AGENCIES—Atlanta, Dodson Printers' Supply Co.
Dallas, Scarff & O'Connor Co.
Toronto, Toronto Type Foundry.
Montreal, Toronto Type Foundry.
London, England, M. P. McCoy, Phoenix Place, Mount Pleasant, W. C.
Melbourne, Alex Cowan & Sons, Ltd.
Sydney, Alex Cowan & Sons, Ltd.
Adelaide, Alex Cowan & Sons, Ltd.

Barnhart Bros. & Spindler, 183-187 Monroe st., Chicago.

Graham Type Foundry, 567 Cleveland avenue, Chicago. Novelty in borders and ornaments.

Hansen, H. C., type founder and printers' supplies, 24-26 Hawley street, Boston, Mass.

Inland Type Foundry, 217-219 Pine st., St. Louis, Mo. Inventors of Standard Line Unit Set Type.

Munson, V. B., successor to Geo. Bruce's Son & Co., 13 Chambers street, New York.

Newton Copper-Faced Type Co., 18-20 Rose st., N. Y. Estimating, deduct spaces and quads.

TYPESETTING MACHINES.

Empire Typesetting Machine Co., 203 Broadway, New York. Western agency, 163 Fifth ave., Chicago.

Mergenthaler Linotype Co., Tribune bldg., New York. P. T. Dodge, Prest. 5,000 in daily use.

Thorne Typesetting Machine Co., 34 Park Row New York; 203 Monroe st., Chicago.

TYPEWRITER RIBBONS AND CARBON PAPERS.

Little, A. P., Rochester, N. Y.

WIRE.

Blackhall Manufacturing Co., 12 Lock street, Buffalo, N. Y.

WOOD TYPE.

American Type Founders Co., carry in stock most complete stock of wood type in the world.

Hamilton Mfg. Co. Main office and factory, Two Rivers, Wis.; eastern warehouse and factory, Middletown, N. Y. Manufacturers of wood type, borders, ornaments, wood rule, etc.

Wells, Heber, 157 William street, New York. New specimen book of beautiful faces.

THE INLAND PRINTER—SEPTEMBER, 1898.

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